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"THE MAN IN POSSESSION."

AT THE AMBASSADORS.

A play in three acts, by H. M. Harwood, presented by Alec L. Rea, at the Ambassadors Theatre, on Wednesday, January 22.

Mrs. Dabney ..... Alex Frizell
Esther ..... Evelyn Moore
Paul Dabney ..... Paul Gill
Claude Dabney ..... Walter Piers
Raymond Dabney ... Raymond Massey
Clara ..... Ann Codrington
Crystal Wetherby ..... Isabel Jeans
Mr. McAlister ..... Stafford Hilliard
Lord Bellairs ..... Robert Mawdesley
Sir Charles Cartwright ... Ivo Dawson

PRECEDED BY
"IN THE ZONE."
By EUGENE O'NEILL.

Smitty ..... Raymond Massey
Davis ..... Paul Gill
Swanson ..... Robert Mawdesley
Scotty ..... Tom Reynolds
Ivan ..... Harold Lester
Jack ..... Charles Farrell
Driscoll ..... Philip Carlton
Cocky ..... Stafford Hilliard

Both plays produced by Raymond Massey.

When "A Girl's Best Friend" was produced at the Ambassadors the complaint was made that the play was too short for an evening's entertainment, and the suggestion was made that the curtain-raiser should be revived. Mr. Alec L. Rea, who is presenting Mr. H. M. Harwood's new comedy, "The Man in Possession," has taken the advice and is giving Mr. Eugene O'Neill's poignant one-act play, "In the Zone," before the main piece. This little drama of the fo'c'sle, which was first seen at the Everyman some years ago, epitomises a life-time's tragedy in half-an-hour. It will be remembered that a seaman, believed to be a German spy on an ammunition ship is gagged while his ship-mates examine the contents of the mysterious box secreted under the mattress. The men are cleverly etched and finely individualised by Mr. Raymond Massey, who expresses with exquisite pathos the heart-breaking agony of the man who has to listen to the letters being read aloud, Mr. Philip Carlton, as the Irishman, Mr. Stafford Hilliard, who, with only a few lines to speak, gives a superb study of the Cockney, Mr. Tom Reynolds, Mr. Robert Mawdesley, Mr. Harold Lester and Mr. Charles Farrell.

Mr. Harwood's comedy is an agreeably light entertainment, although it does not get into its stride until the second act. The short first scene, in which Raymond Dabney arrives at the respectable Highgate home after a short spell in prison, is a trifle dull and rather inhuman. Would any father plunge at once into recrimination? Could any elder brother be quite so pompous? Was not St. John Hankin's "The Return of the Prodigal" nearer to the truth? But the seriousness of the first act vanished when, three weeks later, we reached Crystal Wetherby's flat in Mayfair. Raymond, as an undergrad, had practised high finance on too small a scale and brought disgrace on the family, and he refused the offer of £500 and a ticket to the Colonies. Instead, he went out and found work as a broker's man, and his first job was to be put into "possession" of Mrs. Wetherby's furniture.

By a coincidence—so happy that it is forgivable—the priggish elder brother is engaged to marry this lady, and the family is meeting her for the first time that evening. Imagine their dismay when they discover their scapegoat son installed as a footman, for Raymond has made himself amenable to the exigences of the difficult situation. To cut an amusing story short, it is soon discovered that Crystal is a lady living—as the author has it—"in seduced circumstances," and that she is marrying Claude Dabney for his money. Raymond tells each the truth about the other and finally carries off the charming adventuress himself. Some of the situations are extremely amusing and there is one scene of such audacious impropriety that for a moment I thought I was in Paris!

The piece is acted with disarming gaiety, and Miss Isabel Jeans has rarely given a better performance. As the attractive adventuress, she is deliciously petulant with her dull fiancé's dull relations and extremely alluring when she decides to stay indoors with her light-hearted "footman" rather than go to supper with an elderly admirer. There is a moment at the end of the play, when she places the day's fee of the man in possession on the table that is as brilliant a piece of comedy as I have seen on the stage for some time. Mr. Raymond Massey, a trifle nervous on the first night, carried the part of Raymond with a happy-go-lucky air. The parents were cleverly played by Mr. Walter Piers and Miss Alex Frizell, and Mr. Paul Gill, a very good actor, gave an amusing study of the pompous Claude. Particularly good was Miss Ann Codrington's sharply-defined portrait of a lady's maid; it was in vivid contrast with Miss Evelyn Moore's motherly servant in the first act. Mr. Stafford Hilliard contributed another of his perfect thumbnail sketches, and Mr. Ivo Dawson and Mr. Robert Mawdesley distinguished themselves in small parts.

Both plays were well produced by Mr. Raymond Massey.

G. W. B.

Mr. W. H. Savory, the manager of the Stratford-on-Avon Festival Company, arrived at Southampton per the "Aquitania" last Thursday. Mr. Maurice B. Flynn, the cinema star, was also among the passengers.

SANDY POWELL.

Last Saturday at the Borough Theatre, Stratford, Sandy Powell concluded another successful pantomime season under the management of Leon Salberg, with whom he has been associated for the past six years. Sandy resumed in Variety at the Hippodrome, Putney, last Monday, and next week goes to the Hippodrome, Birmingham. During the past month or two Sandy has been recording some of his popular successes, for which there has been a phenomenal demand throughout the country, with the result that he has just signed another contract for a long period.

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"THE WAY OUT."

AT THE COMEDY.

A Play in Three Acts, by "Sapper," presented by Mr. Archibald Nettlefold at the Comedy Theatre on Thursday, January 23.

Maid ..... Dorothy Turner
Billie Cartwright ... Beatrix Thomson
Monica Stevens ..... Pamela Carme
Tubbie Tollemache ... Alban Blakelock
Jerry Stevens ..... Victor Dill
Tony Cartwright ..... Edgar Norfolk
Jim Strickland ..... Ian Hunter
Mrs. Pritchard ..... Henrietta Watson
Lawreace Trent ..... G. H. Mulcaster
Ching ..... Henry Fielding
Choo Lung ..... C. V. France
Fa Sin ..... Oliver Raphael
Sir Reginald Waterford...Julian Royce
Producer ..... Reginald Bach

The British Government should insist on their higher officials taking a correspondence course in modern thrillers. They would then be able to recognise a villain when they meet one. In "Sapper's" new play, Sir Reginald Waterford, the Governor of the Island of Tonsan, which is apparently somewhere off the coast of China, and the whole of the British colony are completely hoodwinked by a specious villain called Choo Lung. Possibly, in this case, because he has been to Oxford! Choo Lung is thanked for the fact that he stocks the houses of the military officers with sleuth-like spies to enable him to carry on his dope-peddling and other schemes for undermining the British Empire. If ever there was an obvious white man it is Jim Strickland in this play. He is a Far Eastern Lawrence who spends his life moving among the natives and discovering their secrets. But, at the end, the Governor suspects him of duplicity and even asks the wily Choo Lung to help to unravel the mystery. Of course, everything comes all right, for although Jim Strickland is prepared to sacrifice two years' work for the sake of a worthless Army officer, a couple of revolver shots brings both the bad men to judgment. On the whole, it is a thrilling story in which human beings act in an almost entirely opposite way to real life. It starts at Aldershot, where Billie Cartwright adopts the familiar stage convention of cancelling an elopement with the man she loves (Jim Strickland, in this case) for the sake of saving her drunken husband, a young Army officer. There is some trouble in the East, and the regiment is transferred to the pleasant Island of Tonsan, to which Strickland comes disguised as a bee-hive or something of the sort. He is hidden on the top floor by Billie, not because he is her lover, but because it is necessary for him to be in that particular house in order to complete his chain of evidence about the dope-smuggling. When Captain Cartwright returns the worse for drink Choo Lung tells him of the hidden visitor and persuades the husband to add some dope to the whisky decanter.

Why Choo Lung did not kill off Strickland when he had him in his power is anything but clear, but instead he has a long and amiable talk with his victim and so gives time for the appearance of the Governor. Strickland is hidden behind a secret panel and manages to reveal his presence in the house by an ingenious trick. The final solution is a trifle protracted, and when the play is over one is left wondering how the British Empire has survived its incompetent rulers. The least of the Chinese servants appears to have ten times as much sense as the whole of the Army in occupation. Mr. Reginald Bach, the producer, has handled the play deftly until the last two minutes, when the events need some clarification. Mr. Ian Hunter acted gracefully as the splendid hero, Jim Strickland, and Mr. Edgar Norfolk gave a very carefully observed study of the neurotic Cartwright. Some good emotional acting came from Miss Beatrix Thomson as the self-sacrificing and very attractive wife, and Mr. C. V. France was smooth, suave and convincingly Oriental as Choo Lung. Mr. Julian Royce was almost fiercely aggressive as the Governor, and Mr. G. H. Mulcaster poured judicial oil on the troubled waters of the last act as another official. Miss Pamela Carme, Mr. Alban Blakelock and Mr. Victor Dill played small parts noticeably well, and Miss Henrietta Watson played two difficult scenes with praiseworthy finesse. A couple of native servants were smoothly handled by Mr. Henry Fielding and Mr. Oliver Raphael.

G.W.B.

FORTHCOMING EVENTS.

JANUARY 29th.—"On the Quota," Arts; "Dandy Dick," Lyric, Hammersmith; "Nine Till Six," Apollo.
JANUARY 30th.—"This Way to Paradise," Daly's.
JANUARY 31st.—British Drama League Public Meeting in support of National Theatre Scheme, Kingsway Hall; "Man and Superman" (in its entirety), Court.
FEBRUARY 1st.—"Michael and Mary," St. James's.
FEBRUARY 2nd.—"Forty-Seven," Incorporated Stage Society, Prince of Wales's; "The Fiddler Played It Wrong" (Repertory Players), Strand.
FEBRUARY 3rd.—"Charles and Mary," Everyman.
FEBRUARY 4th.—"The Follies" (Society of Dorset Folk), King George's Hall; "Love Live Death," Gate.
FEBRUARY 5th.—"The Command to Love," Arts.
FEBRUARY 6th.—"The Night Flight," Playhouse, Felixstowe.
FEBRUARY 8th.—"Macbeth," O.U.D.S.
FEBRUARY 9th.—"Singing Gaolbirds" (Masses Stage and Film Guild), Apollo.
FEBRUARY 10th.—"Frankenstein," Little; "A Night Like This," Alhambra, Glasgow; "The House of Crooks," Opera House, Northampton.
FEBRUARY 12th.—"Hamlet," Court.
FEBRUARY 16th.—"Das Blanc vom Himmel" (in German), Arts.

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IN ORDER to avoid confusion with Mr. Gilbert Stone the well-known Barrister-at-law, who was in no way associated with me in the authorship of the play "Through the Veil" which was produced at the Embassy Theatre on January 15th and which opened in the West End of London at the Duchess Theatre, Catherine-street, Strand, on Monday, January 27th, I have arranged with my collaborators that their share in the authorship of this play shall be described as X. Y. Stone and I desire on my own behalf and that of my collaborators to express our sincere regret for any inconvenience caused by our unwitting use of the name "Gilbert Stone" as a pseudonym.
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IN MEMORIAM.

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WANTED, Trumpet, Trombone, Sousa and Drums, own instruments, pro. band; marching and jobs. Age, etc. No callers. B.M., 6, Kenwyn-rd., Clapham, S.W.4.

WANTED at once for Band of H.M. Scots Guards (permanently stationed in London), Cornet doubling Violin or 'Cello; must be proficient performer, unmarried and under 28 years of age. Apply Director of Music, Scots Guards, Birdcage-walk, London, S.W.1.

WANTED, Trombone, young and smart, for Stage Band. State if versatile, and if able to double. Open immediately. Must state salary required. Manager, "Sunshine" Revue, Queen's Theatre, Castleford, Yorks.

WANTED, Orchestral Organist, Mustel, for cinema near Nottingham; must be used to high-class music. Apply, stating age, experience, and lowest terms for twice-nightly, to Box 575, "The Era."

WANTED, Mustel Organist (male), dbl. Alto Sax., for Midlands; must be thoroughly capable both lines. Send full details exp., refs. and lowest salary for 3 months (or more). 37 hrs. p.w. (7 days). All applications must be acc. by photo, otherwise useless. Box 576, "The Era."

WANTED, first-class Dance Pianist, young and good personality, with good voice (high tenor) and able to double other instrument preferred. Audition 11 a.m. Thursday, Room 1, Poland Rehearsal Rooms, Poland-street, W.

WANTED, Tenor Banjoist doubling Guitar; knowledge of drums and 'cello an advantage; Continental engagement; £5 weekly; young and of very good appearance. Photo, full experience, Box 577, "The Era."

WANTED immediately, experienced Drummer, full kit; Indian tour. Apply 11 a.m., Thursday, Hudson, Bron's, 47, Gerard-st., W.

WANTED, good Portable Player; instrument supplied if necessary; to join known cornet for pitching. Write or call: 24, Knighton-park, Sydenham.

WANTED, Amateur Dance Musicians to form band, all instruments, S.E. London district. Write Box 479, "The Era."

WANTED, small Orchestra (five) for cinema, 20 miles London; pictures and variety. Full particulars, Lovell's Agency, Gloucester-mansions, Cambridge-circus, W.1.

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EVERY DESCRIPTION.
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WANTED for the Band of a Famous Scottish Regiment with long period of Home Service—Cornet, Clarinet, Brass Bass, Violin, 'Cello and Piano players, between the ages of 14 to 25 years. An excellent opportunity for ambitious players. Write Box 944, "The Era."

WANTED, Instrumentalists (wood-wind, brass and string), age 14 to 23. Home service. Numerous engagements. Ex. opportunity anyone des. taking up musical career. Apply Bandmaster, The Royal Sussex Regt., Shaft. Bks., Dover.

WANTED Known, SPLENDID OPPORTUNITY for ambitious young musicians in Military Band, Orchestra and Dance Band of Famous Highland Regiment, short period East, then return home with Regiment. CORNET, Clarinet, Flute, Oboe, Violin and 'Cello. Also vacancies for two bright boys with knowledge of music. Plenty of sport and lucrative engagements. Box 149, "The Era."

BRISTOL CITY POLICE BAND.
WANTED, the following instrumentalists at once for above Band.
E flat and B flat Clarinets, Cornets, French Horns, and Bass player. Good experienced executants only entertained; preference given to those combining string instruments.
Age not over 28 years; height not below 5 feet 10 inches.
Director of Music: Captain F. W. Wood, M.V.O. (late Director of Music, Scots Guards).
Apply:—
The Chief Constable,
Central Police Office,
Bristol.

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WANTED, Solo Clarinet and Cornet Players. Must be solo performers. Age under 30. Height not less than 5ft. 8ins. stocking feet. Commencing pay 70/-, plus allowance for Boots, Rent and Band. Good service and widows' pensions. Apply with full particulars of career to the Chief Constable (Recruiting), Birmingham.

WANTED Known, extensive Orchestral Music Lending Library, for cinemas: low weekly terms. Spearing, 6, Cumberland-mansions, West End-lane, West Hampstead, N.W.6. 'Phone: Hampstead 4597.

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WANTED, Engt. by Exp. M.D. Pianist and Organist; young, smart; fine lib.; expert fitter; any bus., anywhere; terms mod. Also exp. Violiniste disengaged. M.D., 44, Cranmer-rd., Brixton, S.W.9.

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WANTED by T. Hulley, Conductor (Violin) or Repet., exp. variety and theatre, arr. Can open at once. Address: 15, Tower-hill, Stroud, Glos.

WANTED by Pianist-Conductor, perm. any bus.; wife violiniste; single or joint; refs., library. Gabriel, 192, Watson's-rd., Blackpool.

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WANTED, Engagement by Violinist improver; 14 months' cinema exp.; small wage. Box 560, "The Era."

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WANTED, Engt., Violinist dblg. Sop Sax; first-class offers; gigs or series. K.G., 6, Bessborough-place, S.W.1.

WANTED by Violin, dbl. Sax, lead or rep.; 4 years' exp.; terms £3 5s. 6 days; London or country; would dep. Write M. Vald, 60, Heath-st., Stepney, E.1.

WANTED Known, Violinist and Pianist are open for any afternoon work; could supply Trio if desired. Write Box 565, "The Era."

WANTED, Engt., Violin (male), lead or rep., double Trumpet. Write Violin, 23, Latimer-rd., Forest Gate, E.7.

WANTED, Engt., exp. Violinist (S. or D.), doubling Tenor and Alto Saxes. Gigs or perm., any business. 75, Somerset-rd., Edmonton. 'Phone Tottenham 3083.

WANTED, engt., first-class Violinist M.D. or lead; thor. exp. all lines; large lib.; ex. refs.; young, smart, powerful tone. 106, West-st., Banbury, Oxon.

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WANTED, Cinema Engagement, first-class Violinist M.D.; splendid library, pictures, etc.; used to varieties. 123, Sandringham-road, Dalston, E.8.

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WANTED, Engt., Violinist (lead or rep.), at liberty 4th Feb., double Trumpet. Violin, 120c, Croftdown-rd., Kentish Town, N.W.

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WANTED Known, first-class Leader, Violin soloist, at liberty Feb. 10; any business; highest refs. Box 579, "The Era."

WANTED, Engt. as Leader or Rep., any bus.; library; thoroughly expd. Ex. refs. Cheney, 131, Coventry-road, Bedford.

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WANTED, Engt. Violiniste (repet.), exp. cinema, hotel, cafe; any bus. R., 65, Chestnut-grove, S.W.12.

WANTED Known, 'Cellist disengaged. 12 years' experience; good references. Last post 3 years. Fredericks, Pipe Hill, Lichfield.

WANTED Known, first-class Solo and Orchestral 'Cellist at liberty; late touring 'cellist, Geo. Edwardes, Macdonald and Young's Co.'s, etc. 'Cellist, 307, Bramhall-lane, Stockport.

WANTED, Engt. by thor. exper. 'Celliste. 49, Shrubbery-rd., S.W.16. 'Phone Streatham 4112.

WANTED, Engt. by 'Cellist, dblg. Trumpet; disengd. through Talkies. 95, Bramley-road, Acocks Green, Birmingham.

WANTED by 'Cellist, dblg. Saxes., novelty saw solos, and vocal; young, smart, open Feb. 10th, any bus. 'Cello, 61, Park-rd., St. Annes-on-Sea.

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WANTED, Engt. by experienced 'Celliste; references. 118, Birks-rd., Cleator Moor, Cumberland.

WANTED Known, experienced 'Cellist dblg. E flat Alto or B flat Tenor Sax, at liberty Feb. 3rd, for engt. cafe, hotel, etc. 58, Osmond-rd., Hove, Brighton.

WANTED, Engt. Lady 'Celliste, dblg. Banjo, exp. both instruments; town only; moderate. 'Celliste, 9, Westgate-terr., Earls Court.

WANTED, Engt. by expd. young 'Celliste; cafe, theatre or pictures; good refs. 25, Margaret-street, Hull.

WANTED Known, Ellen F. Boden, 'Celliste, free for deputising; dblg. Banjo. 45, Blakehall-road, Carshalton. 'Phone: Wallington 1696.

WANTED by JOHN CHATER, 'Cello and Tenor Banjo, late Margate Hippo., good offers only. All comms., 2, Lyndhurst-rd., Ramsgate. Tel. 747.

WANTED, Engt. by Orch. and Solo 'Cellist, good-class cinema or cafe, London or near. Buckler, 80, Halford-road, Hillingdon, Uxbridge.

WANTED, Engt. by brilliant 'Cellist, doubling Tenor Sax. Box 581, "The Era."

WANTED, Engt. by first-class young 'Cellist; exp. all lines; any bus.; would deputise. 7, Shacklewell-row, Dalston, E.8.

WANTED, by 'Cellist, cinema or cafe engt.; previous experience. 'Cellist, 18, Stockwell Grove, S.W.9.

WANTED, Engt. by 'Cellist; any bus., solo and orchestral; will give audition, or can be heard playing; competent and reliable. Box 573, "The Era."

WANTED, Engt. by First-class Double Bass Player; cinema, cafe, hotel; powerful player; 15 years' experience in cinema; any other business. Basso, 24, St. Mary's-rd., Hornsey, N.8. 'Phone: Mountview 3260.

WANTED, Engt. by first-class Double Bass, dblg. BB flat Sousaphone, in any business; give audition willingly, or would send really first-class references; thoroughly reliable; odd dates, etc. A. Walton, 83, Wood-lane, Chadwell Heath.

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WANTED, Engt. Jerry Farmer, Contrabassist, late principal bass National Orchestra of Wales, B.B.C. 45, Grange-rd., Stourbridge, Worcestershire.

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WANTED Known, Sousaphone; req., odd. evg. engts. 19, Chichester-rd., N.9. 'Phone: Tottenham 4209.

WANTED, Engt., F, C Sousa., double String Bass; late Spinelly's Band; open for stage or dance bus. Box 567, "The Era."

WANTED, Engt. Flautist dblg. Alto Sax. Dora Coles, 12, Elm-road, Higher Tranmere, Birkenhead.

WANTED, Engt. Flautist, exp. high-class theatres, concert, B.B.C., etc.; young. 30, Hadley-rd., Mitcham, S.W.

MUSICIANS' WANTS.

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WANTED, Engt., Sax, Tenor, Alto, Sop, and Clarinet. 70b, Portsdown-rd., Maida Vale, W. Paddington 3415.

WANTED. Engt. by Lady Sax, dblg. Piano. 11, Glazebury-road, West Kensington. 'Phone: Fulham 6329.

WANTED, Engts. by E flat Alto, C Melody and Soprano, Sax; any distance. F. D. Hill, 16, Fortess-rd., Kentish Town. Hampstead 5181.

WANTED Known, Tenor Sax and Tenor Banjo, young smart, reader. Open for gigs, and series. Willing to rehearse. Box 477, "The Era."

WANTED Known, experienced Alto and Sop. Saxophonist desires evening engagements; satisfaction guaranteed; own library; car. G. Jones, 7, Woodland-gdns., N.10.

WANTED by Tenor Sax and Sop, evening engagements; own car. 106, Long-drive, Acton, W.3. Chiswick 4166.

WANTED, Engt by Alto, Tenor, Baritone, Sop. and Clarinet; own car; quartet library; any bus. Putney 4535. Fincham, 8, Larpent-ave., Putney.

WANTED Known, E flat Alto and Sop, Sax, Trombone, wants odd evenings, gigs or straight. P. W. Hubbard, Park View, Middle-lane, Hornsey. Mount View 3260.

WANTED, Evening Engts., first-class Alto Sax, dblg. Sop. and Violin. 34, Queen's Head-st., N.1. (Clerkenwell 9051.)

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WANTED, gigs only, by young Tenor Sax. doubling Sop.; 7 years' experience. 'Phone: Streatham 0847. Kensdale, 154, Franciscan-rd., Tooting.

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WANTED, Gigs, Alto, Sop. and Clart. Harry Coomber, 19, Mount Pleasant Villas, N.4. Mountview 3642 (3 till 4 p.m.).

WANTED Known, semi-pro. E flat Alto Sax and Clarts., gigs for odd nights; 10 years' exp.; young and smart. H.J.W., 44, Selby-rd., Ealing, W.5.

WANTED, Engts. first-class E flat Alto Sax doubling Violin. Heryett, 19, Lavender Sweep, S.W.11. 'Phone: Batt. 5465.

WANTED, Engt. by Saxophonist, Tenor, Alto, Sop., Baritone and Clart.; perm. or gigs; own car. Burne, 11, Chatsworth-rd., W.4. 'Phone: Chiswick 5829.

WANTED Known, Lady, first-class, well-trained Sop. Vocaliste, doubling E flat Alto Sax, vacant; dance orchestra, cafe, etc. Vocaliste, 5, Treeton-st., Attercliffe, Sheffield.

WANTED, Engt., Alto Sax dblg. Sop. and Clar., now Nottingham Palais; vacant Feb. 1st. Offers to Stan. Hodson, Palais de Danse, Nottingham.

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WANTED, Engts., first-class exp., Tenor Sax dblg. Violin; gigs or perm. (exp. S. or D.). 75, Somerset-rd., Edmonton. 'Phone: Tottenham 3683.

WANTED Known, Billy Athey and Bert Carr, Alto and Tenor Saxes, dblg. Sops., Baritone Clarinets and Tenor Banjos. Late Murray's Club; now Leicester Palais. Vacant Feb. 17th. Offers to Leicester Palais, Humblestone Gate, Leicester.

WANTED, Engt. first-class Alto Sax, dblg. Sop. and C.ar.; also Drummer, first-class kit, etc., bells; or would supply band. All coms., c/o 76, Albion-rd., New Mills, via Stockport.

WANTED Known, Alto or Tenor Sax, dblg. Clarinet and Violin, open for gigs or perm. W. H. Baker, 58, Medway-road, Bow, E.3.

WANTED, by young, experienced E flat Alto Sax, Gigs. Lionel, Welbeck 2012.

WANTED, Engts. by Tenor Sax-Violin; ex. reader, S. or D. Flippence, 128, Allison-rd., N.8. Vic. 9200. Ex. 111.

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WANTED Known, Trumpet, first-class, young, expd., open for gigs or deputise. O.F., 39, Camberwell-grove, S.E.5. 'Phone: Rodney 2793.

WANTED, Engt. by expd. Trumpet; late 5 yrs. O'Mara Opera Co.; tour or perm. Write Fred Butler, "Sunnyside," Shilton, Coventry.

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WANTED, Engts. by young exp. Dance Pianist and Banjoist (together); modern style and rhythm. Goswell, 2, Leighton Cotts., Pinner Green, Middx. 'Phone: Northwood 914.

WANTED, Deputising by brilliant Pianist; thorough experience theatre, cinema, hotel or dance work. 'Phone: Streatham 5210.

WANTED Known, smart, expd. young Dance Pianist, own library, modern style, wants gigs. Abbott, 10, Gillingham-street, S.W.1.

WANTED Known, Dance Pianist, smart, young, reliable, open for gigs, etc. C. T. Smith, 33, Gibson-square, N.1. 'Phone: City 9921, Ex. 39.

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EDWIN M. NEAVE,
Town Clerk.

Town Hall,
Richmond, Surrey.
25th January, 1930.

FROM THE SONG PUBLISHERS

(Continued from page 13).

Keith Prowse.

Keith Prowse & Co., Ltd., embodies the titles of the 1930 hits, and which it is well worth while enumerating.

"Kewpie" is a novelty fox-trot number which is being extensively used for dancing troupes, being particularly successful in "The Birth of a Nation" revue.

"Every Now and Then," novelty rhythm fox-trot from "The Great Gabbo" film, is rapidly becoming popular with dancing troupes for its unusual rhythm.

"I'm Telling You" is a very delightful number introduced by Mona Grey, and which meets with much approval by her audiences at all her engagements. The originality of the lyric is very well blended to a fascinating melody that at once demands the attention of a musical ear.

"That's When I Learned To Love You" is a number that is becoming rapidly famous, owing to its simple charm of melody, and is suitable for a duet or solo.

"In a Hundred Thousand Years" is a standard baritone solo from the very versatile pen of Alfred Solman, famous for "Asleep in the Deep," so further comment is unnecessary.

In "The Wedding of the Painted Doll" we have a success that has possibly eclipsed all other novelties of this type. Although, as a successor, "Lonesome Little Doll" is rapidly finding a high place of merit in the race for popularity.

"Web Of Love," another number from "The Great Gabbo" film, is a duet that will be extremely popular for concert party artistes, and revue artists as well.

"Song Of Gold" is an excellent example of Edgar Leslie and Jimmy Monaco at their best. The subject of the lyric being well treated, and the music being catchy, and written in Jimmy's best fox-trot style.

"Evening Shadows," vocal fox-trot from the pen of William Polla, so well known as being one of America's leading orchestrators, is a delightful effort musically, and vocally.

"Tell Me More About Love" continues to hold its own with singers, dance bands, and recording companies have made very good use of the popularity of this number. "I'll Always Be Dreaming of Mary" is undoubtedly one of the finest punge ballads of 1930, and we may predict the fact that this number will be universally popular during the summer months. It has a natural appeal that is irresistible.

Write at once for a full selection.

Chappell and Co., Ltd.

The two big hits in the Drury Lane pantomime are both sung by Lilian Davies. Enthusiastic applause is handed out to her for both "Jus' Keepin' On" and Vivian Ellis's new waltz-song, "The Shadow of a Rose." This last number is fast growing in popularity. Jane Ayr writes to say "Shadow of a Rose" was a riot in "Making Whoopee" at the Empire, Bristol. Jessie Mountjoy has also been quick to realise the possibilities of this number, and is meeting with enthusiastic receptions. Dorothy Shepherd is proving that this number can be artistically sung and still be an enormous winner.

Good "tramp" songs are very scarce and we are glad the Four Northumbrians, Maisie Mayo and Harry Chalton are getting away big with 'Jus' Keepin' On." It has also been featured in numbers of pantomimes, and is used with great success by Miss N. Rennie.

"Sleepy Valley" is far and away the biggest waltz success to date. Newcomers featuring this fine melody waltz with great success are Jean Tait, Alice Ray and Jack Crann.

A new novelty fox-trot for dance troupes is 'Crazy Pirouette." It is being featured by Jessie Ruddocks' 16 Glory Girls, and they are certainly getting away with this new number. Marcel Levaire found it a tremendous success on the organ at a Sunday League Concert recently.

The number of artistes now working "Piccolo Pete" is steadily growing. The greatest comedy fox-trot is being worked with enormous success by Rich and Ramsey. George Leslie, the Two St. Clairs, Barney Powell's "Whitecaps," Martin and Holbein, Rigby and Wooding, "Terrie" and his violin, etc.

Jack Buchanan's new film, "Paris," provides the profession with two big singing and dancing numbers—"Somebody Mighty Like You" and "Miss Wonderful."

Make sure of receiving your copies of these big hits by sending P.O. for 2/- to Chappell & Co., 52, Maddox-street, W.1.

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THE MAGICIANS' CLUB.

ANNUAL DINNER.

Mr. Louis Gautier presided over a distinguished company at the Hotel Victoria on Sunday, and, after an excellent meal, during which the loyal toast of "The King" was observed, he proposed that of "The Magicians' Club."

The President.

He said that the Club extended a hearty welcome to all the guests, who were drawn from all walks of life, showing the universal appeal magic made to mankind. They were particularly pleased with having Lord Revelstoke among them for the first time. Later on, the professional members present would contribute magical problems, and he trusted that Lord Revelstoke would be as mystified and perplexed as he was when he tried to understand High Finance. Magicians had had a fine year. There had been over 4,000 convictions for pick-pocketing. A wrong impression had got abroad as to the morality of members of the Club. At a dinner he attended some time ago Mr. Arthur Wimperis made a speech, and said that he once paid a visit to the Magicians' Club, and when he arrived home was surprised and relieved to find that he was still in possession of his watch and chain. Apologising for the previous omission, Mr. Gautier said that there would be no mistake made that night. Our greatest illusionist to-day was Horace Goldin, and they would be able to test his quality later on.

Various Branches of Magic.

Mr Gautier referred to the various branches of magic—sleight-of-hand, illusion and escapology, and said that Houdini was undoubtedly the greatest escapologist. He was also a consummate showman. Horace Goldin was one of the greatest showmen to-day. Ventriloquism also came under the category of magic. Vice-President Arthur Prince was at the head of that branch of the profession, but he was in America at present. Last year was a great year for magicians, mainly on account of the publicity achieved. Magic had truly come into the limelight. Even that old periodical "Punch," had noticed it, and he was specially pleased to see the Art Editor, Mr. Frank Reynolds, represented there. A controversy about spiritualism was raged in various newspapers, and Magicians took sides. It was all publicity. After dealing with this question, Mr. Gautier asked all present to drink to the continued success of the Magicians' Club.

Mr. Hannen Swaffer.

Mr. Hannen Swaffer proposed "Our Guests," and referred to the distinguished people present, including Lord Revelstoke, the banker and man of distinction. Although recent legal proceedings had somewhat disturbed our confidence in bankers, we still had more confidence in our bankers than our bankers had in us. Sir Francis Oppenheimer, the distinguished diplomat, was present, also Mr. Spencer Watts, the portrait painter, and Mr. and Mrs. Harold Knight. He wanted to make a plea for everything English. He resented the fact that the old variety theatre was dying before our very eyes. The Water Rats to-morrow were starting variety programmes for themselves. Mr. George Graves was a distinguished guest that evening. Mr. Graves had one great distinction with the Prime Minister of England. He used to address envelopes in Chancery-lane! He referred to Mr. Will Day's work for the cinematograph, and coupled the toast with the names of Mr. Arthur Wimperis, a very distinguished humorist and a man of infinite jest, who raised revue in this country to its very highest pinnacle, and also that of Sir E. Denison Ross, C.I.E., Ph.D., and he was very proud to welcome them to the Magicians' Club.

Circus Lunch and Magicians' Dinner.

Sir E. Denison Ross said that he had now achieved the height of all his ambitions; he had been to the Circus lunch, and been to the Magicians' Club dinner. He wrote to an agent who composed speeches for after-dinner speakers, but, unfortunately, Mr. Wimperis did the same, and they both got the same speech. He had, therefore, prepared another one, and left Mr. Wimperis with the 15/6 one. He had been interested in magic all his life. He thought Houdini was a man who had mastered two great things, perfect physical condition, and the casting out of fear. He would like to know a better ideal than that.

Mr. Arthur Wimperis.

Mr. Arthur Wimperis, who also replied, said: "Ladies, Mr. Chairman, My Lord and Gentlemen—you observe how much chivalry you get for 15/6." Lord Revelstoke should have replied to the toast, but he pleaded indisposition through sitting in an overdraft. He wondered why Mr. Hannen Swaffer was among the Magicians, but, of course, he had caused entire theatrical companies to disappear!

"The Ladies."

Mr. J. C. Cannell, in a very witty speech, proposed the toast of "The Ladies," and Mrs. Will Goldston replied in pleasing style. Mr. Will Day then made a presentation to Mr. Will Goldston, the Founder and Past President of the Club, who had done more for the Club than anyone, and was still its mainstay. Mr. Will Goldston, obviously affected, briefly replied.

The Entertainment.

Mr. Clifford Greenwood's fine orchestra played during dinner, and others who contributed to the entertainment were Mr. Ned Williams, Mr. Horace Goldin, Mr. Jack Horton, Mr. Douglas Craggs, Clown Argo, Long Jack Sam, Miss Jean Argue, Mr. Sutherland Felce, and Miss Elsie Wagstaffe.

The Visitors.

Among those present not already mentioned we noticed Mr. R. H. Gillespie, Mr. H. M. Hamilton, Heinke, Mrs. Will Day, Miss Molly Day, Mr. Harry Hall, Mr. J. G. Bergel, Mr. and Mrs. Jack Edwards, Mr. Ferguson Arthur, Dr. Roland Bramley, Mr. Edward Proudlock, Mr. Alex Gordon, Mr. Frank Woods, and Mr. and Mrs. J. O'Neill Fisher.

VARIETY IN THE CINEMA.

By VIATOR.

The Metropole, Victoria.

Mr. R. S. Sowden, the manager, told me, when I saw him last week, that variety here was a real good thing. Excellent business is being done, and it is Mr. Sowden's opinion that a stage show provides just the right variation from a "talkie." The policy here is a double feature programme, and when the length of that programme permits, variety will be a regular feature. Sid Seymour and his Mad Hatters' Band were on the stage last week, and, in a fine setting, they provided a great show. When Sid first appears with his bowler hats and dances, "Where did you get that hat?" came from the band. Sid replied in song, and did a very smart sliding and skating dance. One of the Prince Twins, dressed in a pretty green frock, with numerous frills and furbelows, sang, "Do do something," danced in fine style, and had some funny business with Sid. The band's playing of "The World's Greatest Sweetheart Is You" I liked immensely, and a male vocalist is introduced with marked effect. "Broadway" by the Band is well received, and then both the Prince Twins appear. They wear smart hoop dresses and carry huge fans. "That's what I call sweet music" is a great song and dance for these two beautiful brunettes. Sid has some funny business with his hat, and also sings a "Baby" song well. "Storm," by the Band, with appropriate effects, sees Sid with a tiny umbrella, and a contretemps with the Band. "She said and I said," causes roars of laughter. A finale by all concerned brings down the house.

The Capitol, Winchmore Hill.

Mr. G. E. Woodman, the manager here, and Mr. E. C. Lawson, his assistant, report excellent business at this fine house, which seats 2,500. Talkies, silent films, variety, a real flesh and blood orchestra, and a wonderful "Compton" organ are all featured in programmes. "On with the Show" was the coloured "talkie" last week; variety was provided by Edgar Benyon and Doris Southern, in a smart quick-change equilibristic, juggling and balancing act. Mr. Sydney Shirebourne has charge of the magnificent "Capitol" orchestra of eighteen skilled instrumentalists. All this week, Billie Dove in "Careers" (all talking), and up to to-day, "The Red Lighthouse" (silent) are the film attractions, whilst on the stage all the week, "Our Page Boys" entertain in their own way, and Madge Kennedy is seen in mimetic mood. The Capitol, Winchmore Hill, is a masterpiece of decorative art, plain but tasteful and quiet. The colour scheme is green and amber. The "talkie" system is the Western Electric, and the acoustics are very good.

Next week, a "Revusical Splash," with forty performers, is to be produced by Mr. Harry Myers, junr. The cast includes the Sixteen Klifton Kabaret Kids, Nolan and Lee (ballet dancers), and Earl Franklin (eccentric dancer). I hope to notice this.

Ilford Empire Kinema.

The silent man of this district is to talk at last, for talkies are to be introduced by Mr. Sam Martyn on Feb. 24th. "To What Red Hell," featuring Miss Sybil Thorndike, is to have an exclusive presentation. I hope Mr. Martyn, who has been a faithful adherent to variety, and to whom credit must be given for his achievements in this direction, will continue his variety policy with "talkies." He hopes to be able to do so, and is supported by Mr. Syd Herman, the booking agent. On Friday night, the turns included Fred Thomas, comedian, a splendid character artist whose "parson" study was excellent; Rose Gaston, an American comedienne, who sang some good old-time favourites in fine style; Lorene and Kid, a smart comedy duo, whose naval sketch is a real comical affair. These clever artistes were loudly applauded. Dan Cristo, the acrobatic dancer, put over some skilful steps, which were thoroughly enjoyed. Frank and Bebs, in a farce comedy and music, were appearing all the week. Bebs is an excellent violinist, and Frank plays flute, piccolo, and piano with equal ease and skill. Their patter and jokes, too, were immense; and kept the big audience in roars of laughter. Mr. Charles Adams is Mr. Sam Martyn's manager here.

Astoria, Brixton.

The spirit of jazz held full sway as far as the variety items were concerned at this theatre last week. Foremost is Debroy Somers, that master musician, and his band. The stage set is an Italian garden, complete with fountains; the band play such popular numbers as "Button up your Overcoat," "I want you bad," and "Excuse me, lady." Whilst the latter is being played, a crinoline-clad girl and her Squire dance a graceful measure. They then give a selection, introducing the boys in personal numbers, and one item, when three members of the band in apparently advanced stages of inebriation, played "Ain't misbehavin'," was very amusing. A piano-accordion and a xylophone were also played. Their final number, entitled "Moscow" was a musical burlesque, in which appeared a Russian dancer, and the curtain descended on the whole orchestra surrounded by flames and burning, "Where all jazz players go!" Messrs. Fairchild and Landholm are brilliant exponents in jazz on the piano. They played excerpts from "Piccolo Pete," "Lover come back to me," and other popular numbers in perfect unison and harmony. "Fairy on the Clock" as a solo turn, and as a finale one played on a piano-accordion, accompanied on the piano. The audience were very appreciative.

"THE FIVE LEVERETS."

AT BIRMINGHAM REPERTORY.

A Comedy in Three Acts, by Julius Pohl, translated by Griffith Humphreys, produced for the first time in England at the Repertory Theatre, Birmingham, on Monday, Jan. 27.

Grandfather Smith	Gerald Jerome
Grandmother	Thelma Rea
John Smith	Stanley Groome
Mary	Cecily Oates
Albert	Kenneth Frazer
Dick Green	Alfred Hearne
Rebecca	Florence Anning
Sam Clark	Harold Greaves
Bertha	Gladys Joiner
Joe Thomson	Douglas Quayle
Louisa	Isabel Thornton
The Parson	Hugh Moxey
Finch	Valentine Ware
Dorothy Watson	Betty Cooper
Annie	Marjorie Lyon
A Postman	Hugh Moxey

This is one of those comedies which soon lose themselves in farce. The author is well known to Teuton playgoers. Here we have the first sample of his nimble inventiveness to be translated into English. In its original form, "The Five Leverets," as it is called in its Anglicised transmogrification, has set half the Continent laughing. Griffith Humphreys, who interprets it to us, is well known to the West End stage.

The scene of the play is a small market town, and nearly all the dramatis personæ are tradesmen and their wives. The women-folk have their social uplift movement, the burning topic being the degeneracy of the local breed through insularity and intermarrying. While they are debating these sociological problems their husbands plan an excursion to a neighbouring town, where life is hectic. Their purpose is to see a bevy of cabaret charmers, none other than the quintette who give their name to the play. The tangled web which the philanderers weave to deceive their wives, and the pickle in which their lies involve them provide an amusing entertainment.

As they settle down the players will acquire the spontaneous alacrity which is all-important in this type of diversion. It was not without straining that some of them were able to get inside their parts at the opening performance. Except when he was gnashing his teeth the gamekeeper was over-urbane in style and accent, and the characterisation generally was made to depend too much on vehemence and noise. But the broad humour was not at all too highly seasoned for the audience.

"THE DOUBLE MAN."

AT BLACKPOOL.

A Dramatic Play in Three Acts, by Val Gielgud and Eric Maschwitz, presented at the Opera House, Blackpool, by Beresford Gregory, on Monday, January 27, 1930.

Ivy	Dorothy Minto
Ted Beasley	George C. Edwardes
"The Stranger"	Malcolm Tearle
Captain Stark	C. H. Asquin
Chang	J. S. Carre
Sir Robert Horton	Randolph McLeod
Harry Molton	Beresford Gregory
Sergeant Reilly	Edgar T. Hayes
Freddy Widdup	Eric Wetherell
Lady Violet Shand	Winifred Griffiths
Busby	Ronald Light
Irene Van Zuyl	Pam Harris
Joan Evett	Frieda Hearn
Claude Ferrers	Arthur Hamilton
Sergeant-Detective Ring	Brian Desmonde

The production supervised by Dennis Neilson-Terry.

This is a play of the "Limehouse-Dockland-Drug-smuggling" variety, and so far as local colour is concerned, the authors portray the India Dock-road in quite the traditional fashion, but without the usual exaggeration of popular fiction.

The story tells how Sir Robert Horton, a shipping magnate, corners the market in cocaine and opium in order to stamp out the drug-traffic. This idealistic move of his brings him into contact with a host of untrustworthy and undesirable associates, and he is betrayed and killed. Before his death he finds that his fiancée, Lady Violet Shand, is a drug-addict who, maddened by her desire for the fatal stuff and holding as a weapon her knowledge of Sir Robert's part in the supplying of it, seeks to obtain supplies from him. From which it will be gathered that the man who sets out to help his fellows takes a hard and disillusioning road.

Acting honours must go to Miss Dorothy Minto, for her convincing portrayal of a cockney barmaid, and to Mr. J. S. Carre, who lends to the part of a Chinaman restraint and conviction not usually present in parts such as this. Mr. Randolph McLeod, as Sir Robert Horton, has an exacting part, calling for much detail and qualities as an actor, and he acquits himself with ease of manner and a quiet assurance. Mr. Malcolm Tearle, as Detective-Inspector Tribe, represents a typical Scotland Yard man. Mr. Beresford Gregory, as Harry Molton, the embittered ex-officer who is Horton's right-hand man, is quite at home in the rôle.

Mr. George O. Edwards, as Mate of a drug-running boat, gives a good performance, as does Mr. G. H. Asquin as a mercenary Sea Captain, while Mr. Brian Desmonde, as a newly-fledged Detective-Sergeant, and Mr. Edgar T. Hayes, as an old and hardened Police Sergeant, both render finished studies of their respective rôles. Miss Winifred Griffiths is a stately society damsel, neurotic and hysterical as the drug-addict fiancée. Miss Frieda Hearn and Miss Pam Harris give somewhat highly-coloured but well acted studies as blasé, drug-taking Society women, and Mr. Eric Wetherell and Mr. Arthur Hamilton, as their "opposite numbers," are quite the conventional "man about town" types. Mr. Ronald Light fills the rôle of the butler adequately.

Vesta Victoria—Composer.

Vesta Victoria has composed a song, "Blue Mountain," which has recently been published by Francis, Day and Hunter. It is considered by the publishers that this is one of the finest numbers written in recent years.

The Derby, 1930.

The Theatres' Mutual Subscription Fund, which was so successful last year, will again be run this year. The price of the tickets to members of the entertainment industry will be 10s., as before. The organisers remain the same—Sir Gerald du Maurier, Horace Collins and Alfred Denville. The list will be open on February 4, at the Denville Hall Office, Garrick House, 27, Southampton-street, Strand, London, W.C.2.

"THE GYPSY VAGABOND."

AT THE STRATFORD EMPIRE.

In this musical comedy revue in seven scenes Frank E. Franks has got a real winner, and it had a most gratifying reception on Monday night. Apart from the revue side it has an intriguing plot. Sir Stanley Wilmore, an irascible landowner, appears at a gypsy fayre on Epsom Downs and orders Louis Bengal to clear off. But Bengal defies him and his manly character causes Sir Stanley's niece to fall in love with him. Sir Stanley's detestation of gypsies is due to the fact that as an act of reprisal for an unfair prosecution gypsies had stolen his son. The niece admires the stalwart young gypsy and when they announce they are married a violent scene occurs, but everything is smoothed out by the disclosure that the bridegroom is none other than the stolen son. Mr. Huntley MacDonald acted the part of Sir Stanley most convincingly, and the part of the niece in the hands of Miss Rita Astelle suffered nothing. Not only did she prove a capable actress, but with Mr. Ernest Moore, as Bengal, joined in some delightful duets. One particular favourite was "With you by my side." "I wonder why?" was another good number. Miss Gladys Watson, as a gypsy circus artiste, scored immensely with "Tip-toe through the tulips with me" and "I'm perfectly satisfied," and with "Just in the mood to-night" won outstanding success. Miss Rita Astelle had a fine solo item in "I shall cry when you're gone." Frank E. Franks, as Billie Bindle, the village fool, was the life and soul of the revue, and the bulk of the comedy centred round him and his friend, Tich Willett, a part taken by George Sparks in an amusing manner. Their adventures were most mirth-provoking, and a continuous ripple of merriment followed their actions. Franks got the audience soon humming with a catchy refrain, "It's a Hot Cross Christmas Pancake Day." Walter Gilbert, as a boxing promoter, Nicholas Kofie, as hard hitter, and Sam Springson as boxer, formed a serious background in a boxing scene, in which Franks and Sparks were particularly funny. Wally Hale and Carl Fisher, as singing clown and partner were very good, and there were a fine chorus of melody makers in a picturesque gypsy camp in Devon. A smart lot of syncopators provided some unusually good music, especially when "conducted" by Franks himself. Miss Ruby Leslie gave a sprightly sand dance in a vagabonds' cabaret scene, which was superbly mounted, whilst the dancers were a capable lot.

"THE SKETCH BOOK."

AT SOUTHAMPTON.

The first performance of "The Sketch Book," the well-chosen title of the new revue presented by Messrs. Wheeler and Davis, was given at the Palace, Southampton, on Monday night. Rarely have we seen a new show go so smoothly. The eighteen scenes are put on in lavish style, while the dresses of principals and chorus are quite obviously from Paris. Gus Elton quickly gets into his stride and puts over the funny stuff fast and furious. He could not wish for a better "feed" than Alec Turner, who is always coming up for more. Phyllis Eck, who we remember was with "Charlot's Revue," is a charming personality, perfectly at home whether acting, dancing, singing, or being sarcastic with Arthur Lowrie, with whom she is often partnered, and a first-rate partner he is, too. The singing honours go to Belle Harrison, whose voice is a real delight.

The chorus—who are billed as "The Girls"—get plenty of work, and revel in it. Of the numerous delightful scenes, "A Night in Spain" and the sketch based on Mr. F. D. Millet's masterpiece, "Between Two Fires," take our fancy, while for comedy "Nurse Doo-Dah," in which the poor patient (Alec Turner) is man-handled by the nurse (Gus Elton) shares honours with "Recollections," in which old-time favourites are impersonated by various members of the company, "Baletti," with his Italian accordian, was much appreciated.

Mr. Wheeler, who was on the spot to see that all went well, tells us that "The Sketch Book" is well booked up, and no wonder, for it is an excellent clean, well produced show. It is at Brixton next week.

Billy Danvers.

The pantomime at the Alexandra Theatre, Birmingham, is still playing to remarkable business, and with Billy Danvers at the head of affairs the patrons are given a splendid show. It will be remembered that Billy was here two seasons ago, and if possible he is scoring a bigger success than ever.

Jimmy Gold, Junior, Rides Winners.

On Friday last, Jimmy Gold's son rode his first winner "over the sticks." He began as a flat-race jockey last season, and rode several winners, but owing to weight was advised to go in for the hurdles, and with a very encouraging start, riding his first mount to victory, and on Saturday he rode in two races, and won the first and was third in the other. Needless to say, his parents are highly gratified at his success, and he has received many congratulations from his friends and also Mr. Wootton, for whom he rides, under the name of J. McGonigal.

Bristol Likes Rose.

With another three weeks to run, the pantomime at the Prince's Theatre, Bristol, has broken the records for many years past, and Clarkson Rose, playing the title rôle in "Queen of Hearts," fully deserves all the compliments paid him by various managers, including Mr. Philip Rodway, who was the first to introduce Clarkson in skirts at the Theatre Royal, Birmingham, three years ago. Olive Fox makes a splendid boy, and gives a most creditable performance as the Prince of Paragonia, and it is not surprising to hear that she has been the recipient of many offers for next season.

Tom Prior.

After playing a pantomime season at the Theatre Royal, Hanley, Tom Prior is back in variety for a few weeks prior to resuming with "Funny Boy" at the Empire, Leeds, on Feb. 17th.

LONDON VARIETY THEATRES.

[Continued].

WOOD GREEN EMPIRE.

An all-round variety bill, in which the comedy element is very much in evidence holds the boards at the Wood Green Empire. Honours were pretty easily divided at Monday's first house, but it will be conceded that all the artistes were worthy of the generous applause accorded to one and all. Taking the ladies first, the Rubio Sisters belied the assertion that women are the "weaker sex." They gave a most remarkable exhibition of acrobatic and equilibrism, and nothing came amiss to them that is usually given by "strong men" turns. Their hand balances and springs were very creditable and rightly earned the plaudits of the audience. Gladdy Sewell seems to have solved the problem of dual personality. Her burlesque items with the sudden change to seriousness stamp her as a most versatile artiste. Every gesture was a revelation, and the "cod" telephone conversations were the hit of the evening.

Harry Claff, with his "Chirrups and Chatter," was incomparable with his contrasts of the old and the new. His many quips were to the liking of the audience, but it was his singing of ballad numbers which scored the greatest applause. Coram, with our old friend Jerry Fisher, gave a clever and amusing ventriloquial act. If, as they say, old soldiers never die, it may be truly said that Jerry never grows old, and certainly Coram's turn will always give pleasure to young—and old. There is something singularly fresh about the way in which Coram puts his show over, and no matter how many times it is seen there is always "loud and prolonged laughter."

Charles Hayes who, despite his frequent protestations that he was one of the strong "silent" men, is very humorous in his loquacious vein. For ten minutes or more he kept the audience in roars of laughter, prefacing his remarks with "As I said before" and proceeding to relate joke after joke. His burlesque numbers, of a song to the tune of the "Vicar of Bray" and the monologue on the lines of the "Green Eye of the Little Yellow God," were a fitting complementary to his comedy "turn," and noteworthy for their cleverness and subtle allusion to the original.

Others on the bill include Lloyd Shakespeare and his Merrie Men (of ten instrumentalists, not forgetting the original touch with the marionette); Louis Grade, a most eccentric dancer, and Jack Short and May Dalziel, a Scotch comedy couple. The British Movietone News and the intermission by the orchestra, under the direction of T. W. Thurban, completes the programme. David James, assisted by J. Daniel, is in charge of the front of the house.

THE LONDON SHOREDITCH.

Billy Whitlock (late of Penrose and Whitlock) in his new comedy adventure entitled "The Road Up" (with its talking chorus song) and supported by Marie Page Hall and Co., is extremely droll, as the road watcher and as Pansy with the victuals (boiled beef and a brown jar) and the pedestrian, all contribute to the hilarity with song and dance and back-chat. "I've got a little wife far, far away" is comically carolled by this merry and melodious night-watchman, the while the belated wayfarer mistakes the cabin for a doss-house or a gypsy encampment. A droll sketch this, and very well received.

Billy and Lilian Rutt in tit-bits of comedy is distinguished by the pretty duet, "Like Sunshine after Rain." Lilian's ditty, "The look on his innocent face" is expressively given, and Billy's "Your Mother's the best friend of all" is quite good.

Lune and Shaw, in the further adventures of Henpeck and Pecker present a most laughable character comedy act, and both concerned in the story put in some excellent work. As Good Queen Bess and Rupert, they give a sketch replete with quiet fun and frolic, and their romance and repartee are warmly welcomed by an appreciative audience. "Happy Days of Courting" is very good fun and the minuet that follows is a capital complement.

Audrey Hill and Mark Sheridan in merry melody and clever chatter, give a bright entertaining turn. Their sallies of wit are fresh and amusing, and Mark's saxophone playing is both clever and comical. "You Were Meant for Me" as a duet, vocal and saxophonical, is quite a treat. Mark's eccentric dance is capital. Audrey's rendering of "This is Heaven" is charmingly effective.

The Two Cottrills, in up-to-date juggling and Indian club surprises gain applause. Zetta Moranto, in unique dances, creates a favourable impression, assisted by the Vanoni Sisters, as presented by F. Ingram Denver. The *Danse Acrobatique* by Zetta is a most daring display.

Hart Pender and Hart feature the clever stilt dance, to the tune of "She's My Fancy Now." The lady of the party gives an exhilarating display of song and dance, and the dancing duet to the tune of "Tea for Two" is worth watching. The physical culture song and dance has its very good points. V. M. Gaston on the xylophone, with Gertrude Ross at the piano, prove a well-matched pair, possessed of great aptitude in the production of melody. "Fairy on the Clock" is wonderfully well played. Fred Roper's wonderful midgets in "Tiny Town Follies" conclude.

"THE SURPRISE PACKET."

AT FINSBURY PARK EMPIRE.

Those dismal pessimists who are always seeing the early demise of variety in this country should pay a visit to the Finsbury Park Empire where, week after week, are to be seen houses packed with enthusiastic supporters, and this week it would not surprise us if all records were broken, for Nervo and Knox are there with their snappy show. "The Surprise Packet." Nervo and Knox are, of course, a host and a great draw in themselves, but they have with them such box-office attractions as Beryl Beresford, Eddie Gray and Chester Tunis and his "gang" of musicians. Nervo and Knox are to be seen in their side-splitting sketch, "Making a Talkie," a varied version of their "ballet" number, and "The Conjuror's Nightmare." In the latter, in which this priceless pair are, are two small boys drawn from the audience, and Arthur Pond the conjuror, the house was rocking with laughter from the moment this sketch began. Slap-stick humour of the broadest it is, but excruciatingly funny and an act to be seen. Beryl Beresford, who is so ably partnered by Leslie Hinton at the piano, is another really clever comedienne. She can pass from the sublime to the ridiculous with the ease of a true artiste, and her turn was deservedly applauded at the finish. Then there is Eddie Gray, the finished performer with the clubs and hoops, and Chester Tunis and his gang, whose music I interlude was a notable feature of the show. The Eight Rodney Girls are comely and well-trained, and form a pleasing background in a first-class show.

Will Fyffe.

At Hackney, on Saturday, we met Will Fyffe, who was visiting his old pal Tom Coram, and the Piscatorial Pair were discussing the latest news of the angling world. Will tells us that he is enjoying his holiday, shooting in Yorkshire, and doing quite a lot of fishing, and in the next few days will be off to Scotland on the trail of the salmon. He resumes on February 10th at the Hippodrome, Willesden, on the Water Rats' programme, and then makes a tour of the G. T. C. Halls with his own company, and returning to Town in May.

"It's An Old Spanish Custom."

Jack Payne's broadcast of "It's An Old Spanish Custom" is creating quite a stir. Published by Campbell, Connelly, it is a sensation, and will undoubtedly be one of the most popular comedy foxtrots of 1930.

MUSICIANS' CLUB DINNER.

DR. JOHN B. McEWEN IN THE CHAIR.

Another of the Musicians' Club's excellent periodical dinners was held at the usual venue, The Wharncliffe Rooms, Hotel Great Central, on Monday, with Dr. John B. McEwen as Chairman.

Among those also present were Miss Amy Evans, Mdme. Elsie Horne, Miss Perceval Allen, Miss Esther Coleman, Miss Maud Allan, Mrs. G. B. Stevens, Mrs. Roper-Cooke, Lady M. S. Crawford, Mme. R. Lhombino, Mrs. Frank Standfield, Miss Olive Byrne, Miss Doris Cloud, Miss Olive Greenwood, Miss Vivienne Hughes, Mme. Maude Ribll, Mme. Clara Serena, Miss Ethel Fenton, Messrs. Roy Mellish, Maurice D'Oisly, Stanley Ascherberg, Arthur Goodhart, Michael Phelps, W. C. Bailey, John Eshelby, Bernard Streatfield, Waddington Cooke, Orton Bradley, John Saville, Herbert Oliver, T. R. Blackburn, Rudolph Burney, H. Saxe Wyndham, John Mewburn Levien, Gilbert Webb, J. B. Sackville Evans, Alfred C. Mead, H. Travers Adams, J. T. Ivimey, A. E. Nickolds, Mr. and Mrs. Frank Eames, Mr. and Mrs. H. Waldo Warner, Mr. and Mrs. W. C. Candy and Hon. Mr. and Mrs. C. B. Ponsonby.

Messages of regret at their inability to be present arrived from Sir Henry J. Wood, Sir Ernest Palmer, Sir Landon Ronald, Sir Hugh Allen and Dr. Malcolm Sargent.

Musical Copyright Bill.

Among the matters which cropped up in the post-prandial speeches was the Music Copyright Bill. The Chairman, in his speech, waxed sarcastic about the music users. Why did they not use something else as well—for example—a mannequin show or a prize fight? If we did not have a National Opera, he added, at least we had now a carillon. Proceeding, he referred to the progress of the Music Copyright Bill. Surely, he said, there was something which detracted from its symmetry. This was the fact that the Bill did actually acknowledge that the composer had any rights at all. Instead of giving the composer twopence on any work performed, why not tax a composer for such performance? Joking apart, he continued, this Copyright Bill was an extraordinarily serious sign of the times. It meant that people attached so little importance to the artistic value of the work of the country that they estimated its worth at two pennies. Finally, he deprecated the idea, so persistently cited, that the artist was so immersed in his art that he could afford to neglect its financial side. Concluding, he gave them a toast which, he said, was not on the programme. It was "Damnation to the Copyright Bill."

A Unanimous Resolution.

It should be added that a resolution was passed unanimously as follows:—"That the members of the Musicians' Club, London, emphatically protest against the proposals embodied in the Musical Copyright Bill at present before Parliament, and desire to record their wholehearted support of the official opposition to this iniquitous measure."

The task of proposing a vote of thanks to the Chairman fell to Mr. Mewburn Levien, to which Dr. McEwen suitably responded.

Among those who contributed to the musical programme were Miss Orrea Purnel—who was encored for some artistic violin soli; Mr. Owen Brangwyn, in a group of songs; Miss Amy Evans, who was in excellent voice, and the Old-Time Singers (consisting of Miss Margaret Stephen, Miss Edith Ashby, Mr. Leslie Holmes and Mr. Gilbert Bailey).

LAWRENCE WRIGHT DANCE HITS

FOX-TROTS

AIN'T MISBEHAVIN'
EXCUSE ME LADY
I MAY BE WRONG
NOW I'M IN LOVE
JOLLITY FARM
MICKEY MOUSE
S'POSIN'
THROUGH
EVERY DAY AWAY FROM YOU
THE WORLD'S GREATEST SWEETHEART IS YOU
YOU WANT LOVIN'
COME ON BABY
THIS IS HEAVEN
DREAMY HONOLULU
WON'TCHA
IF I HAD MY WAY
I'M THAT WAY ABOUT BABY
MY WIFE IS ON A DIET
I'M FEATHERING A NEST
MOTHER GOOSE PARADE
LOOKIN' FOR LOVE
WE TODDLED UP THE HILL TOGETHER
DON'T BE SO UNKIND BABY!
HE'S A GOOD MAN TO HAVE AROUND
I'M DOING WHAT I DO FOR LOVE

VALSES

TONDELEYO
SUNSHINE OF MY HEART
LET ME DREAM IN YOUR ARMS AGAIN
YOU WANTED SOMEONE TO PLAY WITH
LAST NIGHT IN DREAMY SLUMBERLAND
CAROLINA MOON

ONE-STEPS

BUNKEY DOODLE-I-DOH 6/8
SANTIAGO 6/8
MUCKING ABOUT THE GARDEN 6/8

MEDLEYS

SAVOY MEDLEYS
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TONDELEYO

Valse Theme of "White Cargo."

The Rage of all the Ball Rooms.

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BUNKEY DOODLE-I-DOH MUCKING ABOUT THE GARDEN
EVERY DAY AWAY FROM YOU
THE WORLD'S GREATEST SWEETHEART IS YOU

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The Realm of Music

By L. HENDERSON WILLIAMS.

THE MUSIC SOCIETY.

One looks forward to the meetings of the Music Society in Tufton-street. Just so, in a kindly dusk, safe from the intrusions of traffic, should music be heard. Particularly, the somewhat cloistered music of Bernard van Dieren. He is one of those writers who is heard with an outgoing of the heart, or with complete irresponsiveness. Those who remain cold can deal with his weaknesses; it is for his lovers—so far as they have wit—to extol his beauties. First and notably, in this third String Quartet, there is the beauty of his texture—a tapestry 'broidered with the richest hues yet never garish, never opulent. Almost sober if you are not very attentive; like a peaty downland sward in June, gemmed with innumerable flowers so small that one must needs crouch close to know their exquisite perfection. You can, an' you will, take separate voyage with each instrument, so individual is the counterpoint weaving the harmonic fabric. I am not sure that Bernard van Dieren is great; he is certainly rich in quality of loveliness. In each of these five movements was something freshly perceived, something utterly sincere. The Finale, with its flavour of folk-tune, was, perhaps, the most obviously attractive; the *Tempo di Minuetto*, with its air of masquerading in the formal guise, the most provocative. Van Dieren was ravishingly played by the Brosa String Quartet, who have taken the pains to understand him so completely that listeners can accept with ease and joy. For some reason they were not in the humour for Mozart, and played his E flat Quartet with astonishing indifference. The novelty, a Prelude and Scherzo by D. Szostakowicz for string octet, in rendering of which the Brosa was joined by the International Quartet, made a promising impression, if not a very striking one. It was an opus 11, written in 1924, while music was still in a state of ferment, before the clearing process had set in, the results of which are so richly evident in our best English composition to-day. The rather nostalgic Prelude and the Scherzo, sad amidst its gaiety, could, it seemed, have uttered themselves as convincingly on less than eight instruments. Yet having adopted them, M. Szostakowicz handled them well.

SCHNABEL.

Truly, a name to conjure by, a spell-binder whose magic lasts, whose standards remain an imperishable touchstone. How Nietzsche would have appreciated Schnabel, a superman in executive music. So immensely calm is he in the breadth and sweep of sincerity and a corresponding simplicity, so master of the fundamental powers of rhythm—alike in sound and silence—that listeners are themselves made greater by appreciation. I know not his like amongst the greatest names of pianism, because the pianism, superb of its kind, is so completely subordinated to musicianship. He has all the perfections of touch, but his supreme genius lies in his marvellous sense of proportion. He knows the exact tension the brain can bear in suspense. He keeps us waiting for a note to agony-point . . . and its relief is exquisite. His rendering of Schumann's C major Phantasie (op. 17) was an outstanding illustration of this. The temporal spacing of the first movement was a dramatic revelation, amazing in its daring. Florestan and Eusebius came to life in the swift transition of its moods. And yet, surely, in the second movement Schnabel's greatness the more revealed Schumann's weakness. He is not the first who mistook "pomp and circumstance" for true majesty. Schubert's posthumously published "Three Pieces for Klavier" were practically a novelty. Numbers one and two—particularly the second — were characteristically Schubertian. But were they half so wonderful as Schnabel made them? The light of his personality is somewhat dazzling. Chopin's Twenty-Four Preludes are a fertile field for pianists. One might almost think their material lends itself too readily: lesser men can work magic with this. Some of the lesser Preludes received, perhaps, the most notable treatment:—No. 3, in G major, with an unusual "lift" in the melody; no. 7, in A major, taken unusually slowly, with a sentiment of sadness; no. 11, in B major, which moved with almost inconceivable lightness (as did no. 23, in F) and some rare tone-colouring in nos. 13 and 20. Queen's Hall was full. But the audience, discussing its experiences and reactions in the lobbies during the ten-minute interval, was taken unawares by the return of Schnabel to the piano.

WEDNESDAY EVENING CONCERTS.

The concert held in Wigmore Hall on 22nd inst. was mainly instrumental. Miss Fanny Davies took part with Ralph Clarke, clarinet, and Ivor James 'cello, in the Brahms Trio in A minor (op. 114), the performance being as technically assured and the *ensemble* as accurate as might be expected from the names of the executants. Miss Gabrielle Joachim sang Dvorák's "*Zigeunermelodien*" to the accompaniment on the piano of Mrs. Ethel Hobday. The singer appeared very nervous at the start, and could not steady her voice sufficiently to do it or the music justice till half-way through the set. The familiar "Songs my mother taught me" displayed the promise of her voice and style to the best advantage. The latter is yet immature. Beethoven's early Septet in E flat major was played by Marjorie Hayward, violin, Anne Wolfe, viola, Ivor James, 'cello, Claude Hobday, bass, Ralph Clarke, clarinet, Ernest Hinchcliffe, bassoon, and Aubrey Thonger, horn. The horn, like the famous Army mules, will not be put upon: it stoutly resented Beethoven's intention to make it gambol. Bassoon and clarinet, more biddable, came through their tests with credit. Indeed, all-round individual excellence of performance left little to be desired. But the *ensemble*, mechanically perfect, lacked the soul that comes only by constant association of a chamber music group. Nor has the Septet itself the charming spontaneity of the early String Quartets. The instruments are at once too many for intimacy and too few for true orchestral effect.

THE HALLE ORCHESTRA.

It is with much regret that I note the fast approaching close of this admirable series of purely orchestral concerts: on 7th February they end with, sad to relate, a partly vocal programme of Wagnerian excerpts. Sir Hamilton Harty is eminently successful in those points which he esteems most highly. He stands for undeviating accuracy in literal performance. You may not wholly concur in the spirit of his readings, but you can be sure he will permit no liberties to be taken with the material. And there will be the same scrupulous exactitude in utterance of the briefest interior phrases as in expression of the major rôles. Equally sure is it that every dramatic aspect of the music will be seized and emphasised. There are times, indeed, when this emphasis approaches melodrama. It would seem that Manchester approves hotter colours and more obvious flavours than London. But in everything that touches the craft of performance this orchestra has been trained to a rare point of excellency. Even those *enfants terribles*, the horns, have been schooled to a dependable behaviour. The one technical weakness is that the strings, particularly the violins, can never sustain a resonant volume against a full wind score. This was distressingly evident in Elgar's Second Symphony, with which the concert opened on Friday evening. In the climaxes of the First Movement, and in the *Larghetto*, where the string tone should have poured in like a flooding sea it was but a thin trickle. The result was a lessening of the "*nobilmente*": the "Spirit of Delight" had clipt wings, like some poor injured seabird boys have tamed. And in the reading, taken as a whole, there was to some of our minds less of temporal breadth and space than the Symphony implies. The details of it were a comparative indifference to the value of punctuation, a too rigid conception of all that is implied in pace and, by consequence, poise. But absolute rightness in judgment of these things is perhaps a prerogative of genius. In tonal gradation the Hallé Orchestra excels: its *pianissimo* is a marvellous achievement in *ensemble* playing. And given straightforward rhythm it is invincible in precision. But—and this is again a matter of movement: it may even be the effect of Manchester *aura* on the players—there is no spring to the curve of their phrasing. A typical instance was the "Tyll" *motif* in the Strauss work. It was such a trite utterance. It never once conveyed the wistful whimsy, the lifted eyebrow, the faint shrug, that is Tyll as Strauss created him. Not even on the scaffold did it become more vital than a pot-hook. Don Juan's obsequies were much more imposing. In that, and in "Death and Transfiguration" we got some admirably effective presentation and performance. It is, I think, the only time the three Strauss Symphonic Poems have been played consecutively. Despite the sensational ante-penultimate climax with its cleverly handled slow declension "Death" is the weakest of the three and "Tyll" the most consistently artistic. "Don Juan" depends so much on a romantic reading and, oddly, the imagination and charm so compelling in Sir Hamilton Harty's pianism are much less evident in his conducting. He relies more upon strength than tenderness. Besides, illusion of mood is produced more convincingly by manipulation of movement and gait than by application of colour or tonal gradation. In this, perhaps, some of our far from impeccable London orchestras, under London conductors, have got closer to the heart of things than Manchester.

FORTHCOMING CONCERTS AND RECITALS.

TO-DAY.—Wigmore: 3, Andrée Alvin, violinist; 8.30, Gertrude Peppercorn, pianist. Queen's Hall: 8, Courtauld-Sargent Concert Club Concert, conducted by Bruno Walter. Armitage Hall: 8.15, Meeting of London Contemporary Music Centre.

Thursday, 30th.—Queen's Hall: 8, Royal Philharmonic Society Orchestra in an Elgar programme conducted by the Composer; soloist, Alber Sammons. Æolian: 8.30, Endré Hanser, violinist.

Friday, 31st.—Queen's Hall: 8, B.B.C. Symphony Concert, conducted by Ernest Ansermet. Wigmore: 8.30, Haidée de Rance, violiniste.

Saturday, Feb. 1st.—Albert Hall: 2.30, Royal Choral Society in Operatic Excerpts. Wigmore: 3, Moiseiwitsch, second piano recital.

Monday, 3rd.—Central Hall: 8.30, B.B.C. Concert of Contemporary Music. Wigmore: 8.30, Shula Doniach, pianist.

Tuesday, 4th.—Wigmore: 8, Helen McGregor, violiniste.

For South Africa.

The following artistes sailed from Southampton on Friday last, the 24th instant, per R.M.S. "Armadale Castle," to fulfil engagements with African Theatres, Ltd., booked by the I.V.T.A. Ltd.: Sam Barton, Anna and Louis Trio.

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Theatrical Gossip

Actors' Orphanage Change.

It has been decided that the Actors' Orphanage shall shortly be opened as a first-class Educational Establishment for Boys and Girls other than those associated with the acting profession. The name "Actors' Orphanage" is now abolished, and the school will be known as Langley Hall, Langley, Bucks. Special training for the stage is not a function of Langley Hall. The continuance of the production of pantomimes, such as that noticed in this issue, is, however, considered advisable as an asset to the cultivation of deportment, artistic taste and talent, and individuality. All boys and girls attending the school will in future be eligible to take part in these performances.

The New Aldwych Farce.

"A Night Like This" is the title of the new Ben Travers farce to be presented at the Aldwych Theatre on Tuesday evening, February 18th. This is the eighth successive farce in which Tom Walls and Ralph Lynn have appeared at the Aldwych and the sixth which Ben Travers has written. Tom Walls, Ralph Lynn and all the Aldwych favourites will be in it. The piece will have a trial trip at Glasgow opening on February 10th.

On Monday, February 24th, there will be a special matinée of "A Night Like this" at the Aldwych, in aid of the Royal Cambridge Home for Soldiers' Widows, at which Her Majesty the Queen will be present.

"Here Comes The Bride."

Julian Wylie's new musical play with the above attractive title, will be presented at the Piccadilly Theatre on Thursday, February 20th. "Here Comes the Bride" is not a big spectacular musical production, but a jolly little play with a plot and plenty of bright music.

"Man and Superman" in Entirety.

On Friday a performance in its entirety, beginning at 5 o'clock, of "Man and Superman," including the "Don Juan in Hell" episode, will be given at the Court, where "Arms and the Man" is the current attraction. Mr. Esme Percy will repeat his performance of the combined parts of John Tanner-Don Juan, the longest rôle in the whole of dramatic literature. Mr. Percy alone has to speak some 50,000 words, twice as many as the whole script of an ordinary length play.

"Silver Wings" for Dominion.

"Follow Through" will terminate its London run at the Dominion on February 8th, and will be followed on Friday, Feb. 21, by Messrs. Clayton and Waller's production of "Silver Wings," the presentation of which at Liverpool on December 10th, was noticed in "The Era." The cast includes Harry Welchman, Desiree Ellinger, Lupino Lane, Emma Haig, John Kirby, Donald Mather and a chorus of nearly 150.

"Michael and Mary."

A. A. Milne's new play, "Michael and Mary," will be given its first performance at the St. James's Theatre on Saturday evening. The piece is being presented by Gilbert Miller, in association with Charles Hopkins, under whose direction at the Charles Hopkins Theatre in New York the piece is now running. Mr. Hopkins is producing the play here.

The full cast comprises: Miss Edna Best, Miss Elizabeth Allan, Miss Violet Campbell, Miss Olwen Brookes, Miss Margaret Scudamore, Mr. Frank Lawton, Mr. J. Fisher White, Mr. Reginald Bach, Mr. D. A. Clarke-Smith, Mr. Torin Thatcher, Mr. Cecil Fowler and Mr. Herbert Marshall. The piece is in three acts with two scenes in act 1. The first takes place on a May morning in 1905 at the British Museum, and the second at a room in Islington on a September morning in 1906. The dresses to be worn will be of the period a quarter of a century ago.

"Charles and Mary."

The Everyman Theatre Guild will present on Monday next a new play by Miss Joan Temple (author of "The Widow's Cruise" and other plays), entitled "Charles and Mary." This is believed to be the first play based on the life of Charles Lamb to be produced for the English stage. It is an interesting coincidence that the anniversary of Lamb's birth in the Temple, in 1775, will occur on February 10th, that is, on the second Monday of the run.

The part of Mary Lamb will be played by Miss Temple herself. She was an accomplished actress before she became a playwright, and was a member of Miss Horniman's company.

"On the Quota."

Michael Sherbrooke presents this (Wednesday) evening at the Arts Theatre, "On The Quota," a play in three acts by Halcott Glover. The cast comprises Henry Adnes, Frances Carson, Freda Gaye, Sydney Hallows, E. Isaacson-Hallows, Mary Mackie, Lilian Moubrey, Maureen O'Moor, Fred V. Owen, Elliot Seabrooke and Mr. Sherbrooke himself.

"The Matriarch."

A cable just to hand says that "The Matriarch" was rapturously received in Chicago, despite the most awful blizzard, and that Constance Collier and Jessie Tandy have made the "hits" of the piece. Frank Vernon's production of the play was highly praised.

The Martin Harvey Tour.

Sir John and Lady Martin Harvey are now on their return journey from the Pacific coast to Halifax, Nova Scotia, in the final phase of their tour of the Dominions. This journey will occupy several weeks, during which Sir John and his company will cover some four thousand miles and play in twelve cities. Sir John embarks on the Cunard liner "Aurania" at Halifax on February 10th, and opens his tour at Edinburgh on February 24th. He will visit Glasgow, Newcastle, Liverpool, Manchester and Birmingham before taking a rest.

"Getting Mother Married."

Miss Eva Moore has returned specially from New York to play in Neil Grant's light comedy, "Getting Mother Married." A tour of the play began at Eastbourne on Monday, and after visits to various south coast towns will come to the outlying London theatres.

Repertory for York.

Mr. Percy Hutchison is concentrating on the establishment of a repertory season at the Theatre Royal, York, of which he is the lessee. "The repertory movement," said Mr. Hutchison, "is one of the healthiest signs in English life to-day. It is a challenge to the 'talkie,' and the American slang and intonation that the 'talkie' brings. I want to place the English play before the people of Yorkshire. I shall produce all the plays myself, and give them the attention that I give any London production.

"I consider I have a duty to York. I am the oldest actor-manager in England. I do not want to see the theatre die out in York or any other smaller English city. It is in danger of doing so because of the latest development in the cinema world. The 'talkie' can never take its place in the larger city, because meantime it has contributed nothing to dramatic art. That is an important point. When we come to the higher forms of dramatic art, and with them the sense of personal magnetism that the living player alone can impart, when we seek for the vital, full-blooded, colourful and temperamental expression of thought or feeling from the individual, the virgin gold must be sought for in the mine where it is won.

"We cannot get the realities of life except from living people. The technique of the silent film is sound. The technique of the 'talkie' is crude, but it satisfies a number of people who only seek amusement, and that is the danger to the theatre meantime. The 'talkie,' of course, has its future. It will develop, but in dramatic art, as is to be expected, it is a child compared with the theatre."

"Making Whoopee."

The best show ever put out by Walter Bentley is the verdict passed upon "Making Whoopee," the new production put on at the Empire, Bristol, last week. The cast included Fred Kitchen, who shone in every scene, Jane Carr, Eddie Leslie and the Broadway Melody Makers, Fred Malcolm, Jessica Bevan, Jack Burke and Martin Adeson. It was not announced on any bills that it was the first production, and when Mr. Kitchen went before the tabs to thank the audience for the way they received the show and informed them that it was the first production, the applause was most enthusiastic.

O.U.D.S. Present "Macbeth."

The O.U.D.S. will present "Macbeth" at the New Theatre, Oxford, on Tuesday, February 11, at 8 p.m., with evening performances until Saturday, February 15 and matinées on Wednesday 12, Thursday 13, and Saturday 15, at 2.15. The part of Lady Macbeth will be played by Miss Gwen Ffrangcon-Davies, that of Macbeth by Mr. Valentine Dyall, of Banquo by Mr. Wyndham Goodden, of Malcolm by Mr. Giles Playfair, of Macduff by Mr. E. E. Sabben-Clare. The play will be produced by Mr. Brewster Morgan, the President, who last year produced "Othello" at Oxford, and recently at the Arts Theatre "The Humours of the Court."

Theatre Scores.

Bernard Shaw's political extravaganza "The Apple Cart," reached its 150th performance at the Queen's Theatre, on Monday, and this (Wednesday) evening "Jew Suss" will achieve the same record at the Duke of York's. The latter play, by the way, has just been produced in New York, at the Erlanger Theatre, and the cabled report is "Wonderful reception—success assured." On Saturday "The House That Jack Built" scored its first century at the Adelphi.

Huddersfield Theatre Royal.

The Spring season at the Theatre Royal, Huddersfield, under the direction of Mr. Alfred Wareing, is well under way. The current attraction is "A Cup of Kindness," and subsequent bookings range from "The Misdoings of Charley Peace" to "Journey's End," bringing in between "Third Time Lucky," "Mr. Cinders," "Murder on the Second Floor," "The Limping Man," and other productions.

On March 31st, Sir Frank Benson will pay a farewell visit, and the week of May 5th is devoted to a Bernard Shaw Festival by the Leeds Civic Theatre, to be followed by the Macdona Players, also with Shaw plays.

"The White Assegai."

Among those present at the first night of "The White Assegai," at the Playhouse, was the High Commissioner for South Africa, and on the second night the Princess Royal attended. Apart from the almost inevitable excellence of Godfrey Tearle, the acting of Miss Phyllis Shand has won perhaps the highest praise. Miss Shand (the daughter of Ernest Shand, a famous comedian in his day) has been with the Birmingham Repertory Company for ten years—three of which she spent at the Court Theatre as Sibley in "The Farmer's Wife."

Mr. Tearle, by the way, was slightly hurt at the first performance of "The White Assegai": he broke the ominous white assegai across his knee with such vigour that the point flew round and stabbed him in the hip. So true are the psychologists in saying that we forget what is disagreeable to us, that on the next night Mr. Tearle absolutely forgot to break the assegai at all. He stalked off the stage with it instead—although, needless to say, the action of the play was in no way affected by this slight alteration.

Guildhall School of Music.

Four students' concerts will be given at the Guildhall School of Music during the spring term now in progress. The dates of the concerts are February 5th, February 24th, March 12th and March 19th. Performances of "Merrie England" will be given on February 13th, 14th and 15th, and on April 1st, at 6 p.m. a thanksgiving service, at which the Lord Mayor and Corporation will attend, will be given at St. Paul's Cathedral. The summer term begins on April 28th.

The Camargo Society.

A society has been formed with a view to enlisting the collaboration of distinguished composers, scenic artists and choreographers for the occasional production of ballets of the highest standard. It has adopted the name of a great dancer of a remote period, "La Camargo," who flourished in the 18th century and whose portrait by Lancret hangs in the Wallace Collection.

Beginning next autumn, the Camargo Society proposes to present yearly four programmes of ballet at a West End theatre. It has already enlisted the collaboration of such distinguished musicians as Arnold Bax, Lennox Berkeley, Lord Berners, Arthur Bliss, Gustav Holst, Herbert Howells, Constant Lambert, Malcolm Sargent; painters such as Paul Nash, George Sherringham and Edward Wadsworth; and practically all the dancers of the first rank, whose home is in London, such as Phyllis Bedells, Ninette de Valois, Anton Dolin, Tamara Karsavina, Lydia Lopokova, Tilly Losch, Anna Ludmila, Alicia Markova and Penelope Spencer.

The new society has already received so many promises of adhesion from patrons of the Diaghileff Ballet and other admirers of the ballet, classical and modern, that it is about to hold its inaugural dinner, at which the chair will be taken by Madame Adeline Genée. This dinner, at which many people of eminence in the art world are expected to speak, will take place at the Whitehall Rooms, Metropole Hotel, on Sunday, February 16th.

Bath Citizen House.

The fame of the Bath Citizen House Players continues to spread, and Miss de Reyes, the warden, is to organise a great Church Pageant in Liverpool and Manchester in September. All the costumes and properties will be made at Citizen House, Bath. Rehearsals are already in progress, and much enthusiasm is being evinced. It is expected that Prince George and Lord Derby will both witness the pageant.

"WHO'S WHO IN THE THEATRE."

A New Edition.

Sir Isaac Pitman & Sons, Ltd., will publish early in February the sixth edition of Mr. John Parker's invaluable "Who's Who in the Theatre."

The work has been completely revised and brought up-to-date, and contains more than 1,700 closely printed pages. Nearly 500 new biographies have been added, and there are now between two and three thousand records of actors, actresses, managers, dramatic authors, composers, critics, scenic artists, and designers in the United Kingdom and the United States.

The volume also contains a synopsis of playbills from 1925 down to Dec. 31st last; a list of the most notable productions of the London stage from the 16th century down to date; Royal Command performances; Dr. J. M. Bulloch's tables of hereditary theatrical families, British and American, numbering more than 100; an obituary list containing over 3,000 names, and a mass of other miscellaneous information. A new and interesting feature, from the educational point of view, is the inclusion of the lists of Public Schoolboys and University graduates numbering some hundreds, who in recent years have adopted the theatre as a profession.

No other volume devoted to the contemporary theatre contains such an incalculable number of facts and dates, and the book will be found to be the most comprehensive repository of theatrical data in existence.

The price of the 1930 edition is 30/- net.

"THE WHITE ASSEGAI."

AT THE PLAYHOUSE.

A Play in Three Acts, by Allan King, presented by Sir Barry Jackson, by arrangement with Gladys Cooper, at the Playhouse on Tuesday, January 21.

M'Buru ..... Ronald Buchanan
Inyoga ..... Wilfred E. Brandon
Jenny Nichol ..... Daphne Heard
Helen ..... Minnie Blagden
Hardress Mackenzie ... Godfrey Tearle
Nicholas Mackenzie...Harry Wilcoxon
Doctor MacAndrew ... Ernest Thesiger
Machado ..... William Heilbronn
M'Sanga ..... Howell Davies
Giles ..... Norman Claridge
Susie ..... Phyllis Shand
Charlie ..... Barry K. Barnes
Johannes Van den Bergh ... Arthur Chisholm
Mrs. Van den Bergh ... Marianne Caldwell

Producer ..... H. K. Ayliff

Mr. Allan King's play was noticed by our Birmingham correspondent following the original production at the Repertory Theatre on February 9, 1929. Since that performance another character appears to have been introduced in Van den Bergh, a Boer farmer, and the husband of the tryingly loquacious "Santa Anna." The part is quite unimportant. He joins in the shooting of the Giles' native servant and the fact that he is in prison is an excuse for another torrential outburst from the Boer lady in the third act. Of the Birmingham cast about half the members are in the company at the Playhouse. Mr. William Heilbronn's study of the old Native Chief is an extremely interesting and, one imagines, a finely observed piece of work. There is a touch of sterling character about the man and perhaps the best things in the play are the scenes between him and the Native Commissioner, Hardress Mackenzie. Mr. Wilfred E. Brandon, and Mr. Howell Davies repeated their performances as two of the other natives and Mr. Norman Claridge appeared again as the cockney stationmaster, and gave a sincere and careful piece of acting. Outstanding work comes from Miss Phyllis Shand, who gave sharp outlines to the stationmaster's wretchedly discontented wife.

The Commissioner is acted in London by Mr. Godfrey Tearle, who gives distinction to any part he takes. He succeeded in making the falsely emotional scene at the end—when Mackenzie chooses death rather than the betrayal of the native people who trust him—theatrically effective. No actor could make it credible, but Mr. Tearle made one feel that the Commissioner's love for the natives was a genuine thing and that he was the descendant of a family of rulers. Miss Minnie Blagden had a less happy task as the self-centred wife, who hated the Veldt and longed for Ascot and Bond Street. Miss Daphne Heard, another of the original cast, had a better opportunity in the minor part of Jenny Nichol, the nurse who willingly accepted the responsibilities of her post. It was a charming and faithful little portrait. Mr. Harry Wilcoxon was good as the light-hearted Chief of Police and Mr. Ernest Thesiger made the most of the part of the doctor—inevitably Scotch!

The story of "The White Assegai" was given in "The Era" in the issue of February 15, 1929. It is a play in which the author has hardly faced the problem of the conflict between love and duty. The husband gives way to his wife too easily and the ending is an exhibition of rather trying meek heroics.

G. W. B.

"AIMER"

AT THE ARTS.

A Play in Three Acts, by Paul Géraldy, presented in the original French, by J. T. Grein's Cosmopolitan Theatre at the Arts Theatre on Sunday afternoon, January 26, 1930.

Hélène ..... Elena Mayer
Henri ..... Austin Trevor
Challenge ..... Georges Spanelly

Producer ..... Alice Gachet

One must admire the quality of lively thought which enables M. Paul Géraldy to sustain interest all through this slight little play of his. It is not dramatic in the ordinary sense; there is little or no action. Three human beings, Hélène, Henri and Challenge, are isolated and made to analyse their relationships. That is all. Yet although they confine their attention to love, and this love is drained of passion by their process of reasoning, we are compelled to go on listening to them, so freshly are their points of view expressed.

Henri and Hélène have been happily married for ten years when Challenge arrives to disturb the placidity of their joint existence in the country. He is Change, something new; and although Hélène denies it strenuously, first to herself and then to him, she quickly falls in love with him. But her enslavement is not complete. She is not quite carried away, but is able to watch herself from the outside as a woman possessed, a monster. She longs for her former state of healthy, happy content. Her lover sees this, and realises that if she came to him it would be as a martyr. It is obvious that the pair will never take the desperate plunge. They reason too much. Throughout it is a little difficult to understand the attitude of the husband, who seems quite prepared to resign himself to loneliness and a broken heart.

The piece was well played by Mlle. Elena Mayer, who conveyed very well the mixture of helplessness, romanticism and common sense which was Hélène; by M. Georges Spanelly, who formalised the fervours of the lover in a way which was entirely consistent with the play's purpose; and by Mr. Austin Trevor, excellently dignified as the wounded husband.

Sailing for New York.

Miss C. B. Stern, the novelist and playwright, is amongst the passengers expected to sail for New York in the Cunard liner "Aquitania," which leaves Southampton to-day (Wednesday). Mr. Jack Goodson, managing director of the Goodson Gramophone Co., and Messrs. Sidney R. Kent and J. C. Graham, of the Famous Players-Lasky Corporation, will also travel by the same boat.

"DARLING! I LOVE YOU."

AT THE GAIETY.

A new musical play in two acts and four scenes, by Stanley Brightman and Arthur Rigby. Music by H. B. Hedley and Harry Acres. Lyrics by Desmond Carter. Additional numbers by Billy Mayerl and Frank Eyton. Produced at the Gaiety Theatre on Wednesday, January 22nd, 1930.

Sir Herbert Sylvester...Frank Freeman
Hugo Baritz ..... Griffith Humphreys
"Bebe" Van Stuyvesant...Ella Logan
Freddie Layton ..... George Neil
Jennings ..... Charles Paton
The Hon. Robert (Bobby) Darrell ... Harold French
Peggy Sylvester ..... Vera Lennox
Bertie Bundy ..... George Clarke
Dougal McHaig ..... Neil McKay
The Earl of Fawcett...Leonard Russell
Bubbles Bundy ..... Wyn Richmond
The Countess of Fawcett ... Florence Vie
Bill Barnacle ..... Tom Shale
James Benton ..... William Kendall
Inspector Cairns ..... Leslie Francis

Producer ..... Laddie Cliff

"Darling, I Love You" was first produced at the Theatre Royal, Birmingham, at the beginning of November, when it was fully noticed in "The Era." The piece was brought to the Gaiety on Wednesday night, and should keep the theatre comfortably warm until something more in the direct line of succession from "Love Lies" is ready.

It is among the most obstinate traditions of musical comedy that one act during the evening shall end with the public estrangement of the hero and heroine. This is such a time-honoured situation that we would have thought all the roads leading to it must have been explored by now. The authors of the present play, however, have ventured into entirely new country by going to the psycho-analysts for their excuse for tearful misunderstandings.

Bertie Bundy, a member of a dance band, had a wife with a "complex." The lady would suddenly fall into a subconscious state, in which she couldn't prevent herself from making passionate love to the man who happened to be nearest her. The only way to restore her to normality was for the object of her unusual affections to say "Darling, I love you." The moment these words issued from the embarrassed creature's lips, Mrs. Bundy would tear herself away from him with a look of surprise and contempt on her face.

The close of the first act, then, finds this peculiar woman lavishing attentions on Bobby Darrell, a nice young man who has just become engaged to Peggy Sylvester, an equally nice young woman. Mr. Bundy whispers to the hapless youth the incantation which will rid his arms of their unwelcome burden and Mrs. Bundy from her amorous spell. "Darling, I love you!" cries the despairing Bobby; Peggy arrives at the same moment; and the chorus all come running in to witness the ensuing scene.

The Freudian theory is evident, too, in a second complication which provides the play with much of its fun. For Peggy also has a "complex" which causes her to place undue significance on the importance of a title. She asks Lord Fawcett to her party, and when that nobleman, at the last moment, tells her he cannot come, she prevails on the drummer in the band (the said Mr. Bundy) to impersonate him. From which it will be gathered that our authors have relied on probability even less than usual for the thin thread of story-telling which runs through the piece, and serves as something on which to hang a series of ludicrous and farcical incidents.

Mr. George Clarke's first-night nervousness caused him to work a trifle too deliberately at the beginning; but later his humour became much more spontaneous, and he was very funny indeed as the driver of his famous motor-car with the mulish back-kick, and as a musician who hears his symphony being played in public. Mr. Neil McKay, his principal accomplice, is a welcome addition to West End musical comedy funny men. His is a lively, engaging personality, and, important for a comedian, his countenance has, seemingly, the elasticity of indiarubber. Neither Mr. Clarke nor Mr. McKay was particularly well-served by the authors. The pair were best when left to their own resources, as when they danced or performed complicated acrobatics on the floor. Miss Vera Lennox and Mr. Harold French were two personable young lovers, and sang and danced pleasantly enough in the conventional manner. Miss Ella Logan, a soubrette of the quaint type, familiarised to us in several American importations recently, made the most of some numbers which somehow just missed the authentic Transatlantic quality; and Miss Wyn Richmond's fine, deep notes distinguished her two songs, "When I began to love you" and "Hotting it up." Mr. Tom Shale and Mr. William Kendall gave well-characterised studies of a couple of crooks; Mr. Griffith Humphreys was gutturally amusing as a musical director from Central Europe; while Mr. Leonard Russell and Miss Florence Vie behaved in the manner expected of musical comedy aristocrats. Mr. Charles Paton was good as a butler, and his graceful, sudden and surprising gavotte was one of the most amusing things of the evening.

New "Night Club" Play.

Jack Celestin, who, in collaboration with Jack De Leon, was responsible for that successful detective-thriller, "The Man at Six," is shortly to have a new play produced. This is "After Hours," which starts at the County Theatre, St. Albans, on Monday next, February 3rd. "After Hours" is a strong play dealing with "night club" life.

"Hamlet" at the Royal Court.

In the forthcoming production of "Hamlet" at the Royal Court Theatre, due on February 12th, Esmé Percy will appear as Hamlet, Miriam Lewes will be the Queen, John Laurie the King, and Gabrielle Casartelli, Ophelia. The play will be given in one setting without any change of scene or dropping of the curtain.

New Play for St. Martin's.

Roland Pertwee's new comedy, "Honours Even," will be presented at the St. Martin's Theatre in the middle of next week, with Diana Wynyard, Ann Todd, Morton Selten and Tom Reynolds in the cast.

"THROUGH THE VEIL."

AT THE DUCHESS.

A Play in Three Acts, by Cecil Madden and Gilbert Stone, based on a work by Vere Sullivan and George Brenchley, presented by Gordon Harbord on Monday, January 27.

Miss Margaret Maitland...Helen Haye
Pearl Maitland ... Margaret Delamere
Mrs. Dewhurst ..... Lucy Sibley
Rev. Lothian Maitland...C. M. Hallard
Maid ..... Rosalind Atkinson
Roddy Maitland ..... John McCormick
Mr. Brassfarthing...Walter Pemberton
Rev. Candor Fairless ..... T. G. Saville
Sylvia Grey ..... Ailsa Grahame

Producers ... H. Brough-Robertson and Norman Loring.

Since this play was produced at the Everyman two or three years ago, under the title of "The Twin," some alterations have been made in the first and third acts, although it is by no means clear why anyone should have troubled to revive it. It is crude stuff and the arguments for and against spiritualism have been used before—and used more convincingly. The introduction of the druggist in the first act is a clumsy piece of "padding" and the garrulous Mrs. Dewhurst was not, as far as I remember, in the original version. As comic relief she is a tiresome figure.

There is no need to recapitulate the story of the young girl who discovers that she is a medium and succeeds in materialising her twin brother who is killed by an aeroplane smash. The part was sensitively played by Miss Margaret Delamere, an actress who can express emotion with great simplicity. She, more than the eerie effects (which were not very good) gave the impression that there was something beyond the words spoken and the things seen. Miss Helen Haye acted with tact as the sympathetic aunt, and there was strength and sincerity in Mr. C. M. Hallard's acting as the girl's father. Miss Ailsa Grahame created genuine sympathy for the medium, who was in reality the girl's long-lost mother. Mr. T. G. Saville acted well as another clergyman, and light relief (not altogether in place) came from Mr. Walter Pemberton and Miss Rosalind Atkinson. The twin brother in the first act was adequately taken by Mr. John McCormick.

G.W.B.

ACTORS' ORPHANAGE PANTOMIME.

We travelled down to Langley on Tuesday, the 21st, to see the pantomime "Robinson Crusoe" (up-to-date), presented by the children of the Actors' Orphanage, and although the journey, owing to the fog, was wearisome, it was well worth it. Mr. Peter Jackson had written and produced an excellent show, and he and Mr. Archie Emmett Adams had some good numbers in it, notably "My Heart Lay Asleeping": the kiddies played it in the Bijou Theatre, attached to the Orphanage, for all it was worth. There was a capital prologue, "The Dream of Youth," in which a sailor and two boys are concerned, and then we saw "The Port of Hull," a very colourful scene; from this to "Outside Mrs. Crusoe's House," where some slap-dash comedy is seen; "The Deck of the Golden Hind" was an excellent finale to the first part.

There was a fine opening to the second half in "Cannibal Island, the Home of Friday"; "Mother Carey's Island," "Crusoe's Hut," "Close to the Shore" and "The Island Wedding" completing. The scenery and dresses were beautiful, and many of the scenes formed exquisite pictures.

There was some remarkable talent. Miss Betty Coe, as Robinson Crusoe, was a sheer delight. She is very pretty and has a fine boyish figure. She acted with charm and distinction, and sang several numbers extremely well, among them "Up with the lark in the morning." Her duet, "When you have gone," with Miss Zoe Thompson, was a good effort. Miss Thompson played Polly Perkins very sweetly. John Young, as Dame Crusoe, was a distinct success. His rendering of the rôle would have done credit to the West End. His number, "In Moscow," was sung in just the right burlesque style. Jack Lawson was a breezy Captain of the "Golden Hind," and he and Stanley Young, as the Mate, were responsible for some rare fun. They both played well, and were very popular. Frank Devon was fairly villainous as Will Atkins, and Edward Hare extracted a little humour out of the part of Billy Crusoe. Miss Hilda Lyons, as Maisie, was well made up and displayed a keen sense of character as the "darkie." Miss Beryl Beaumont was, perhaps, somewhat heavy as Mother Carey, but she introduced various faery touches that were very pleasing. Leslie Victor, as Man Friday, was excellent, and a capital study of Bamboozla, the King of the Cannibal Isles, was given by Lestocq Wooldridge. Miss Eva Bloomfield did well as Princess Hula. In the prologue, Arthur Hollen was the sailor, and he spoke the lines with due emphasis, the two small boys—Robert Williams and Christopher Walker—looking just as earnest as the situation demanded.

The choruses of sailors, fishergirls, fairies and natives were undertaken by the children, and how lustily they sang, and how beautifully they danced. The penguins were a particularly bright crowd, and their costumes reflected great credit on whoever designed them. Mrs. Dorothy Lane was the accompanist.

Gate Theatre Novelty.

Peter Godfrey, one of the directors of the Gate Theatre, has written a play entitled, "Long Live Death." It will be produced at the Gate Theatre on February 4th.

Savoy Opera Season.

Information having reached him from many quarters to the effect that it is not possible to book seats at the Savoy Theatre for the Gilbert and Sullivan Operas, owing to the limited capacity, Mr. R. D'Oyly Carte writes that seats ranging in price from 5/9 to 14/6 are still available for every performance until the termination of the Season on Saturday, March 22nd (the final performance excepted).

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NEXT WEEK'S CALLS.

MONDAY, FEBRUARY 3, 1930.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR FEB. 24, 1930, NOW DUE.

ADAMS' AGENCY DIRECTION.

GRANTHAM THEATRE ROYAL.—" Fun Time " Co.
HULL ALEXANDRA THEATRE.—"Knees Up " Co.
WOKING GRAND THEATRE.—Signor Arvi's " A Sunburst in Vaudeville."
YORK EMPIRE THEATRE.—" Mile a Minute " Co.

BERNSTEIN THEATRES, LTD.

EAST HAM KINEMA (reh. 12.30).—Mon., Van Delfts, Bob Fisher, Robb Wilton, Thurs., Plaza Boys, Twelve Wonder Girls, and company as booked.
WEST HAM KINEMA (reh. 12.30).—Mon., Plaza Boys, Twelve Wonder Girls, and Company as booked. Thurs., Ohio Three, Robb Wilton, Larry Kemble.

BOSTOCK TOUR.

BLANTYRE PICTURE HOUSE (reh. Mon. and Thurs. 5.30).—Mon., Rigby and Royle. Thurs., Syd Royce.
COLCHESTER PLAYHOUSE (reh. 11.30).—Tom Arnold presents " Clowns in Clover."
HAMILTON HIPPODROME (reh. 1).—Pete Davis presents " Boy Blue."
IPSWICH HIPPODROME (reh. 11.30).—Wal Langtry presents " The Red Laup."
NORWICH HIPPODROME (reh. 2).—Ernie Lotinga presents " The Police Force."
PAISLEY RINK PALACE (reh. 12).—Mon., Black and Brown, Charles Ancaster, Syd Royce and Partner. Thurs., (reh. 6.15). Rigby and Royle, Marie Santoi, Hudson and Clarke.
PAISLEY THEATRE (reh. 12).—Johnnie Walker and Mascot, Billy Vardell Trio, Les Golfus, Miss Heraldo's Sea Lions and Company as booked.

BROADHEAD CIRCUIT.

ASHTON-UNDER-LYNE EMPIRE HIPPODROME.—Alf. E. Dodds presents " Something New " Revue.
ASHTON - UNDER - LYNE PAVILION THEATRE.—Mon., Tues., Wed., Jimmy and Ethel Clark Joyce Haydn; Pictures. Thurs., Fri., Sat., Lila Logan; Variety; Pictures.
BURY HIPPODROME. — James Hart Players present " The Outsider."
ECCLES CROWN THEATRE.—Harry Gilpin presents " Moonbeams of 1930 " Revue.
LIVERPOOL PAVILION THEATRE.—Dan Sherry presents " A Sherry Cocktail " Revue.
MANCHESTER HULME HIPPODROME.—A. E. Smith presents " Cinderella " Pantomime.
MANCHESTER JUNCTION THEATRE.—Mon., Tues., Wed., Lila Logan; Pictures. Thurs., Fri., Sat., Jimmy and Ethel Clark, Joyce Haydn; Pictures.
MANCHESTER METROPOLE THEATRE.—Charles H. Allen presents " Ripples" Revue.
MANCHESTER KING'S THEATRE.—Jack O'Shea and George Lawrence present " Up With the Lark."
MANCHESTER OSBORNE THEATRE.—Bros. Hanaway present " Swish " Revue.
MANCHESTER EMPRESS THEATRE.—Pictures.
MANCHESTER QUEEN'S PARK HIPPODROME.—Dave Davis presents " The White Blackbirds."
MORECAMBE WINTER GARDENS.—Pictures.
PRESTON ROYAL HIPPODROME.—Arthur White presents " Pontoon, Ltd." Revue.
PRESTON KING'S PALACE THEATRE.—Mon., Tues., Wed., Ronald and Kinniburgh; Pictures. Thurs., Fri., Sat., Lloyd and Adie; Pictures.
SALFORD ROYAL HIPPODROME.—Thos. F. Convery presents " Just Plain Folk " Revue.

COLLINS AND GLADWIN TOUR.

DEVONPORT ALHAMBRA THEATRE.—Frank Fortescue's Repertory Co.
NORWICH THEATRE ROYAL.—" Cup of Kindness."
SWINDON EMPIRE THEATRE.—" All Right on Western Front."
WINDSOR THEATRE ROYAL.—" One Dam Thing After Another."

In conjunction with and under the direction of J. Gladwin.

ALDERSHOT HIPPODROME.—" Ups-a-Daisy."
KINGSTON EMPIRE THEATRE.—" Paris 1930."

FRED. COLLINS' VARIETY AGENCY, LTD., DIRECTION.

ABERDEEN TIVOLI THEATRE (reh. 1).—Kingsley Lark and Elsie Griffen, Andy and Irving, St. Moritz Skaters, The Four Astors, Zetta Mor, Bert Denver and Billy Maurice, Roy Barbour.

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EDINBURGH THEATRE ROYAL (reh. 12).—Alfredo presents " The Merry Whirl." Cast includes Alfredo's Band, Power and Bendon, etc., etc.
GLASGOW METROPOLE (reh. 12).—The U.S.A. Four, Bros. Walsh, Kaye and Kahn, Les Golfus, Jack Warman, Jack Paterson, Bob Barlow.
GLASGOW OXFORD. — Company as booked.
LIVERPOOL SHAKESPEARE (reh. 12).—Fred Decuna, Robert Daymar, Delvaine's Marionettes, Victor Niblo and Lady, Syd Moorhouse, Hetty King, Hugo Darty and Partner.

BAUMONT-BRITISH PICTURE CORPORATION, LTD.

BIRKENHEAD PARK (reh. 12).—Mon., Dene and Dixon. Thurs., Crawford and Cranc.
BIRKENHEAD QUEEN'S (reh. 2.30).—Mon., Proctor and Scott. Thurs., Ramon Alys.
BOOTLE STRAND (reh. 4.30).—Mon., Eve Fyffe. Thurs., Hal Miller.
BYKER GRAND THEATRE (reh. 1).—Mon., O'Neill and Flynn. Thurs., Edwards and Dalton.
CANTERBURY MUSIC HALL (reh. 10.30)—Mon., George Hurd, Baird and Thompson, Low and Webster. Thurs., Groom and Ferrata with their L'Estelle Girls, Hugh Rene and Co., Harrington and Olivere.
CLAPTON KINK CINEMA (reh. 10.30).—Week, Short and Dalziel, Scott and Speed.
CROUCH END HIPPODROME (reh. 11).—Mon., Groom and Ferrata with their L'Estelle Girls. Thurs., Remo Duo.
DUDLEY EMPIRE (reh. 11).—Mon., Tom Scott. Thurs., Company as booked.
HOLLOWAY EMPIRE (reh. 11).—Mon., Camille Gillard. Thurs., Peel and Curtis.
HOXTON BRITANNIA (reh. 1).—Mon., Gatcum and Dawson, Dixie Wood, Yang Teen. Thurs., Zena Carroll, Tom and Edith Kelso, Clive Erard.
ISLINGTON BLUE HALL (reh. 12).—Mon., Peel and Curtis. Thurs., Camille Gillard.
LIVERPOOL RIVOLI (reh. 12).—Mon., Pryde and Moore. Thurs., Frank Napier and Joan.
LUTON PALACE THEATRE (reh. 11).—Week, Haig and Escoe, Gintaro and Assistant, Geddes Bros.
MOTHERWELL PAVILION (reh. 5.30).—Week, Betty and Bobby Watson.
NORTH SHIELDS BOROUGH THEATRE (reh. 1).—Mon., Edwards and Dalton. Thurs., O'Neill and Flynn
NOTTINGHAM GRAND THEATRE (reh. 11).—Mon., Hind Sisters and Revel, Basil King, and company as booked. Thurs., Bob Lloyd and Betty, Eva Fyffe, Belle Avalon.
REDDITCH PUBLIC HALL (reh. 11).—Mon., Bob Lloyd and Betty. Thurs., The Quintons.
ROTHERHITHE LION KINEMA (reh. 1).—Mon., Tom and Edith Kelso. Thurs., Gatcum and Dawson.
STRATFORD BROADWAY CINEMA (reh. 11).—Week, Wright and Marion, Rudarni Trio.
STOKE NEWINGTON HIPPODROME (reh. 12).—Mon., Hal Miller, Belle Avalon, and company as booked. Thurs., Hind Sisters and Revel, Tom Scott, Basil King.
WALLSEND BOROUGH THEATRE (reh. 12).—Mon., Watt and Watts. Thurs., Carrie Copeland Trio.
WHITLEY BAY EMPIRE (reh. 3).—Mon., Carrie Copeland Trio. Thurs., Watt and Watts.

GENERAL THEATRE CORPORATION, LTD.

BIRMINGHAM HIPPODROME (reh. 12) (Flat Pitch).—Phyllis Dare, and full variety company.
BOSCOMBE HIPPODROME (reh. 1.30) (Flat Pitch).—" The Lido Follies."
BRIGHTON HIPPODROME (reh. 12) (Flat Pitch).—Jack Hylton and his Band, and full variety company.
HOLBORN EMPIRE (reh. 12) (Flat Pitch).—Tallulah Bankhead, Howard and King, Matthews Sisters and Jack Clewes, Lane and Shaw, Three Happy Boys, Handers and Millis, Rich Hayes.
LEEDS HIPPODROME (reh. 12) (Flat (Pitch).—Togo, Russell Carr, Trevor Watkins, Lloyd and Bryce, Browne and Lavelle, Percy Pryde, Dorrie Dene, Chas. Higgins, Fritchie.
LIVERPOOL HIPPODROME (reh. 11) (Flat Pitch).—Theda Sisters, Farrar and Mayerl, Fransky, Herbert Clifton, Palermo and Seal, Annison and Major.
LONDON PALLADIUM (reh. 11) (Flat Pitch).—Deszo Retter, Fred Duprez, Terpsichore, George and Butcher, Barbette, Gue Tsang Troupe, Walter Nilsson.
MIDDLESBROUGH OPERA HOUSE (reh. 11.30).—" The Constant Nymph."
NEWCASTLE HIPPODROME (reh. 11) (Flat Pitch).—" The Gypsy Vagabond."
PENGE EMPIRE (reh. 12) (Flat Pitch).—" The Street Singer."
PORTSMOUTH HIPPODROME (reh. 12) (Flat Pitch).—" Sea Dogs."
SOUTHAMPTON HIPPODROME (reh. 12.30) (Flat Pitch).—" What Price the Navy? "
SOUTHEND HIPPODROME (reh. 12) (Flat Pitch).—Rigoletto Bros', Road Show, " Believe It or Not," and full supporting company.
WOLVERHAMPTON HIPPODROME (reh. 12) (Flat Pitch).—" Lads of the Air."

HOWARD AND WYNDHAM, LTD.

EDINBURGH KING'S (reh. 11).—Co-optimists.
EDINBURGH LYCEUM (reh. 11).—" The Middle Watch."
GLASGOW KING'S (reh. 11).—" The Student Prince."
GLASGOW ROYAL (reh. 11).—Howard and Wyndham's " Sleeping Beauty " Pantomime.
LIVERPOOL COURT (reh. 11).—" The Calendar."
NEWCASTLE ROYAL (reh. 11).—" Third Time Lucky."

LONDON SYNDICATE HALLS.

(*See page* 13.)

THE MACNAGHTEN CIRCUIT.

BLACKBURN. — Archie Pitt presents " Making Good."
BRADFORD.—T.M. Productions present " Parisian Pleasures."
BURNLEY THEATRE ROYAL.—Drury Lane, Ltd., and Lee Ephraim Co., Ltd., present " Desert Song."
CARLISLE.—J. B. Taylor presents " Un Vent de Folie."
HALIFAX.—Hough and Clayton present " Barbed Wire."
HUDDERSFIELD.—Thos. F. Convery presents " League of Neighbours."
SOUTHAMPTON.—Company as booked.
WARRINGTON. — Douglas Productions present " Form Fours."
(Rehearsals at all halls at 12 o'clock.)

MOSS' EMPIRES, LTD.

ABERDEEN H.M. (reh. 11) (Low Pitch).—The Daniel Meyer Company present " La Vie Parisienne."
BIRMINGHAM EMPIRE (reh. 12.30) (Low Pitch). — Walter Bentley presents " Making Whoopee "! Cast includes Fred Kitchen, Jane Ayr and Eddie Leslie.
BIRMINGHAM GRAND (reh. 1) (Low Pitch).—" Bostock's Royal Italian Circus."
BIRMINGHAM THEATRE ROYAL (reh. 11).—Julian Wylie presents " Here Comes The Bride." Cast includes Clifford Mollison, Edmund Gwenn, and Jean Colin.
BLACKPOOL GRAND THEATRE (reh. 11).—Company as booked.
BLACKPOOL OPERA HOUSE (reh. 11).—Company as booked.
BRADFORD ALHAMBRA (reh. 12.15) (Low Pitch).—J. C. Williamson, Ltd., present " Mr. Cinders." Cast includes Marjery Wyn, and Hindle Edgar.
CARDIFF EMPIRE (reh. 1) (Low Pitch).—Charles B. Cochran's " Wake Up and Dream." Cast includes Sonnie Hale.
EDINBURGH EMPIRE (reh. 12) (Low Pitch).—Herbert Clayton and Jack Waller present " Hold Everything" Cast includes Cora Goffin and George Gee.
FINSBURY PARK EMPIRE (reh. 1) (Low Pitch).—B. Montague presents " For Goodness' Sake." Cast includes Mona Magnet and Joe Young.
GATESHEAD EMPIRE (reh. 1).—The Denville Stock Company.
GLASGOW ALHAMBRA (reh. 11) (Low Pitch).—Herbert Clayton and Jack Waller, in association with Moss' Empires, Ltd., present " Silver Wings." Cast includes Harry Welchman, Lupino Lane, Desiree Ellinger, John Kirby, and Emma Haig. (Third week).
GLASGOW EMPIRE (reh. 11) (Low Pitch).—Macdonald and Young present " Rose Marie."
HANLEY GRAND THEATRE (reh. 12.30) (Low Pitch).—" Casino de Paris."
HULL PALACE (reh. 1) (Low Pitch).—Debroy Somers and his Band, Collinson and Dean, Marie Ambrose, Billy Kay, Ben Said, Jones and Thomas.
LEEDS EMPIRE (reh. 1) (Low Pitch).—Horace Goldin, The Juggling Demons, Allan and Gordon, J. A. Powers, Cliff Barrett, Claude Dampier, Xenia Dich and Albert Gaubier.
LEEDS THEATRE ROYAL (reh. 11) (Low Pitch).—Francis Laidler's Pantomime " Mother Goose." (Seventh week). Cast includes Norah Blaney and George Lacy.
LIVERPOOL EMPIRE (reh. 1) (Low Pitch). — The Wylie-Tate Pantomime " Aladdin." Cast includes Ella Retford, Archie Glen, Tom D. Newell. (Last week).
LONDON HIPPODROME (reh. 11).—By arrangement with Moss' Empires, Ltd., J. C. Williamson, Ltd., present " Mr. Cinders."
MANCHESTER PALACE THEATRE (reh. 11) (Low Pitch).—The Wylie-Tate Pantomime " Robinson Crusoe." Cast includes Dorothy Ward and Shaun Glenville. (Seventh week).
NEWCASTLE EMPIRE (reh. 1) (Low Pitch).—" The New Moon."
NEW CROSS EMPIRE (reh. 1) (Low Pitch).—B. A. Meyer presents " Lucky Girl."
NEWPORT EMPIRE (reh. 12) (Low Pitch).—" Sonny Boy." Cast includes Teddy Morris and his Boys, and Lily Hartley.
NOTTINGHAM EMPIRE (reh. 1) (Low Pitch).—Frank E. Franks presents " The Seafarers." Cast includes Tom E. Brennan.
NOTTINGHAM THEATRE ROYAL (reh. 12).—Francis Laidler's Pantomime " Cinderella." Cast includes Reg. Bolton. (Seventh week).
PORTSMOUTH THEATRE ROYAL (reh. 11) (Low Pitch).—" The Batchelor Father." Cast includes Peggy O'Neil and C. Aubrey Smith.
PRESTON EMPIRE (reh. 11).—Preston and District Amateur Operatic Society in " The Mousme."
SALFORD PALACE THEATRE (reh. 11). —Company as booked.
SHEFFIELD EMPIRE (reh. 11) (Low Pitch).—Croft House Settlement Operatic Society present " The Gay Parisienne."
SOUTHAMPTON EMPIRE (reh. 1).—" The Limping Man." Cast includes Franklin Dyall, Mary Merrall and Arthur Hardy.
SOUTHSEA KING'S THEATRE (reh. 1.30).—Alfred Butt, in conjunction with Lee Ephraim, present " The Desert Song."
SOUTH SHIELDS THEATRE ROYAL (reh. 1).—The Denville Stock Company.
SOUTH SHIELDS EMPIRE (reh. 1).—" The Chinese Bungalow."
STRATFORD EMPIRE (reh. 1) (Low Pitch).—" The Surprise Packet." including Nervo and Knox, Beryl Beresford, Arthur Pond, Eight Rodney-Hudson Girls, Eddie Gray, Chester Tunis and his Gang.
SUNDERLAND EMPIRE (reh. 11) (Low Pitch).—" Funny Face."
SWANSEA EMPIRE (reh. 2) (Low Pitch). —Layton and Johnstone, Louise Maxim, Bros. Carthy, Lloyd and L'Estrange, Edward Victor, Bros. Renette, Pauline and Diana, Hal and Molly Parks.
VICTORIA PALACE (reh. 11.30).—Tom Arnold presents " All Fit." Cast includes Nellie Wallace.
WEST HARTLEPOOL EMPIRE (reh. 11). —" Mind Your Step."

THE NORTHERN THEATRES CO., LTD

BLACKBURN THEATRE ROYAL.—Amateurs in " The Vagabond King."
BURY THEATRE ROYAL. — O'Mara Opera Company.
DEWSBURY THEATRE ROYAL.—" The Big Idea."
HALIFAX GRAND THEATRE.—Mdme. Astra and Texas and Cliffe; Pictures.
HALIFAX THEATRE ROYAL. — Amateurs in " The Vagabond King."
HUDDERSFIELD HIPPODROME. — Archie Pitt's " The Show's the Thing."
HUDDERSFIELD PICTURE HOUSE.—Pictures.
ROCHDALE PALACE THEATRE.—Pictures.
ROCHDALE THEATRE ROYAL.—" The Novelty Box."

STOLL TOUR.

(*See page* 13.)

SUMMERS BROWN CIRCUIT.

CAMBERWELL PALACE (reh. 12).—Tom Arnold's " One Dam Thing After Another."
CLAPHAM GRAND (reh. 12).—Scott and Whaley in " Business is Business."
CROYDON EMPIRE (reh. 12).—Arthur Longstaff's " So This Is Love."
HAMMERSMITH PALACE (reh. 12).—Macdonald and Young present " Hit the Deck."
ILFORD HIPPODROME (reh. 12).—Tod Slaughter and Co. in "Two Little Vagabonds."
ISLINGTON EMPIRE (reh. 12).—Richard Jerome's " Full Speed."
KILBURN EMPIRE (reh. 12).—Maurice Cowan's " Sense and Nonsense."

THEATRE SECURITIES, LTD.

BRISTOL EMPIRE.—Variety: Paul and Pry, Flora Cromer, Stella Deacon and Muriel, La Grande Revuette, Seven Kentuckys, Sylvia, Al Forde, Virginia Clay.
CAMDEN TOWN BEDFORD PALACE.—" The Stage Door " Revue.
DOVER KING'S HALL THEATRE.—" Bird in Hand."

UNITED PICTURE THEATRES, LIMITED

MILE END.—Christo and Strand, Bert Terrell.
PUTNEY.—Mon. Tues., Wed., Lynda Martell, Bruce Green and Lady, Rome and Leonard. Thurs., Fri., Sat., Johnny Smarte, Bernard's Pigeons, Ward and Albey.
RIVOLI.—The Four Carlos.
SOUTHALL.—Jack and Hilda Grayson, Harry Taft.
STAMFORD HILL.—Les Charliers, Michael Evan and Partner, Moran Sisters and Mammy.

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UPTON PARK CARLTON.—Masu and Yuri, Fyne and Gerrard.
N.B.—Rehearsals 11.30 a.m. Monday and Thursday respectively.

MISCELLANEOUS.

ASTON HIPPODROME (reh. 12).—" Painted Dolls."
AYR GAIETY (reh. 1) (Flat Pitch).—" Aloma."
BATH PALACE (reh. 1).—" One of the Best " Revue.
BELFAST EMPIRE (reh. 12.30).—Mark Giver and Variety.
BOURNEMOUTH PAVILION (reh. 1).—Fred Lake and Partner, Harry Moore, Billy Rey and Partner.
CARDIFF PLAYHOUSE.—" To What Red Hell."
COVENTRY HIPPODROME (reh. 12).—Billy Bennett, Tom Gott, Johnny Ross and Jack Radford, Great Gerard and Lady, Maurice Lesley and Joe Cohan, Toots and Partner, Broadway Boys.
CHESTER ROYALTY THEATRE.—" Splendour."
EXETER HIPPODROME.—" Puppets of Pleasure."
HEREFORD KEMBLE THEATRE.—"The Silent House."
KEIGHLEY HIPPODROME (reh. 11.30) (Low Pitch).—Keighley Amateur Operatic Society in " Katinka."
KING'S LYNN THEATRE ROYAL (reh. 1).—" Young Woodley."
MIDDLESBROUGH EMPIRE.—" Happy Ramblers."
NEWTON ABBOT IMPERIAL CINEMA.—Campbell and Rogerson.
PLYMOUTH PALACE.—Tom Arnold's " Clowns in Clover."
READING PALACE.—" The Calendar."
SHEFFIELD HIPPODROME (reh. 12).—Macdonald and Young present " The Girl Friend."
SHOREDITCH "LONDON." — Bransby Williams, Ten Rooney Girls, Max Waldorf, Nell and Braddy Shaw, Moss Maachah Trio, Bernard Granville, Haden Herbert Four, Karr and Kooney, Three Rozellas.
STOKE NEWINGTON ALEXANDRA (reh. 12) (Low Pitch).—Chas. Austin in " The Adventures of Parker, P.C."
WALHAM GREEN GRANVILLE (reh. 12). —Harry Tate, Burr and Hope, Rastus Ron, Pleon and Hope, Jenkins Bros., Harry Tate, jun., Rosa Leader, Daimler and Eadie.
WESTON - SUPER - MARE TIVOLI.—Tommy Sandilands.

THREE ONE-ACT PLAYS.

Of three one-act plays, " An Object Lesson," " Enoch in Arden " and " The Man with a Cane," all published recently by H. F. W. Deane and Sons at the price of 1s. each, the first, by Mr. Collinson Owen, is the slightest and would probably be the easiest to act. It is an amusing little comedy which should delight audiences of women very much. In it is told how a wife, taken to task by her husband for dressmaker's bills, neatly teaches him a lesson. There is a cast of three: the husband, the wife and a maid. No special difficulties are presented to amateurs; but the two principal actors in the piece must have mastered the art of quickly changing their clothes.

" Enoch in Arden," by Charles Thomas, is slightly more intrieate, and would depend for its success on speedy playing and the sudden throwing of surprises at the audience. The dialogue consists, for the most part, of one-line speeches, and the effects are made by working up to a number of climaxes, the chief of which, rightly enough, is to be found in the last few words of the playlet. " Enoch in Arden " is, as the author describes it, " an inconsequent trifle," but it is witty and ingenious, and can be recommended thoroughly as a light entertainment. It requires a cast of two men and two women.

The last of the plays, " The Man with a Cane," by Geoffrey Dearmer, might at first sight be taken as a harmless joke of a rather old-fashioned order, about a caning in a schoolmaster's study. But the results of much hard thinking and clever observation can be found underlying the play's superficialites. Not that the piece is unduly cerebral in character: its seriousness of purpose is given a thoroughly amusing coating, while schoolboy slang has been faithfully and delightfully caught. It should appeal to serious and thoughtless people alike. " The Man with a Cane " is written for a cast of five: a schoolmaster, two schoolboys, a matron of forty-five and a maid-servant.

Varney and Butt.

At the Opera House, Leicester, on Saturday next, Teddie Butt concludes another successful pantomime season. On Monday next she resumes with her partner, Frank Varney, at East Ham with their popular act.

VARIETY ARTISTES' FEDERATION.

24th ANNUAL MEETING.

The twenty-fourth Annual General Meeting of the Variety Artistes' Federation was held at the Royal Adelaide Gallery, Gatti's Restaurant, on Sunday. Mr. Harry Claff was in the chair, and close upon a hundred members were present.

A Gratifying Report.

On the whole it was an uneventful function. For one thing, the annual report was considering the conditions under which variety has been labouring during the past year, surprisingly good. There had only been a very small decrease in membership (2,595 as against 2,680 in the previous year). The finance, moreover, showed an actual improvement (the 1928 surplus, viz., £515, had risen in 1929 to £591). Secondly, there were no amendments of rules or any other controversial business scheduled upon the agenda.

The body of the annual report made excellent reading. The amount actually paid through the Federation office, in settlement of members' claims was, for instance, a record. The whole report was, in fact, a striking testimony to the value of " round-table conferences " in the settlement of claims and other contentious matters.

Telegrams.

Telegrams of regret at their inability to be present were received (among others) from the following: Horace Goldin, George Jackley, Henry Bekker, Fred Masters, G. S. Melvin and Capt. Jack Ellis.

Death of Miss Maude Walsh.

A special vote of condolence was passed in connection with the death of Miss Maude Walsh (whose demise had occurred only that morning). It was resolved that a wreath should be sent.

Affairs in Scotland.

There was a characteristic speech from Dugie MacDonald. Things were not quite so bright in the Scottish branch. Glasgow had been completely assailed by the " talkies." No fewer than sixteen halls had gone " talkie " where variety had played twelve months ago. However, Dugie was hopeful of better things next year. And in the meantime every one of the Scottish Court cases had been settled in the Federation's favour.

Presentations.

A couple of pleasant ceremonies followed. Harry Taft, who held the top score among those who had secured new members (140 such to his credit) was presented with a gold watch. Nat Brennan, the runner-up (with the score of forty-nine) received a pair of gold sleeve-links.

Complimenting the Chairman.

A vote of thanks to the Chairman (Mr. Harry Claff) brought two well-known artistes to their feet. Joe O'Gorman, in proposing, said very aptly that, considering the state of the business, it was very consoling to find the Federation in the state it was.

Will Fyffe, in seconding, said that he had watched Harry Claff very closely, and he had undoubtedly worked very hard. He added that he hoped very shortly to take his own road show out to fight the " talkies."

Harry Claff's Reply.

Harry Claff prefaced his reply by reading a letter of appreciation which had been received from the Agents' Association. He proceeded to refute the suggestion that the person who held the office of Chairman was feathering his own nest. He could only say that he wished it were true. He certainly got the entrée to the managers' offices, but only when there was a fight on—and what the managers thought of him after could be imagined—particularly as the Federation usually won. Finally, he paid tribute to the good work which had been put in by Mr. A. V. Drewe (the General Secretary), Mr. George D'Albert (Honorary Treasurer) and the remainder of the Executive staff.

Mr. A. V. Drewe, in returning thanks for the compliments paid him, said that the Federation's interests had become for him practically a religion.

Variety Commercialism.

Mr. Bruce Green put in a plea for the " combination," instancing the Water Rats' show that was about to start at Ilford. Later it was decided to send a telegram of good wishes.

Mr. Joe O'Gorman exhorted the Federation to look at the commercial side of the business. Even when he had first become a performer, in 1879, they were talking about the American invasion. It was better, for example, that the Palladium management should go abroad occasionally for their " top-liners " than that the house should be shut.

Mr. Jack Enzer retorted that the Federation had appreciated the commercial side of the picture. They were, for that reason, insisting only that fifty per cent. of a variety programme should be British.

Mr. G. H. Elliott brought cheery news from the Empress, Brixton. During the previous week a real all-variety bill had figured on the programme and the second house on Saturday had proved the record takings in the history of the hall in question.

Mr. Harry Blake proposed that the V.A.F. should hold an annual reunion—a dinner at a reasonable price, for example.

A vote of thanks to the Chairman concluded the meeting.

Arthur Lowrie.

Next week at the Empress, Brixton, Arthur Lowrie pays an early return visit to the Syndicate tour, and will be seen in that new production, " The Sketch Book," which is being staged this week at the Palace, Southampton, under the direction of Messrs. Wheeler and Davis.

WATCH THESE BRITISH NUMBERS GROW

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THE AMATEUR THEATRE.

SUTTON AMATEUR DRAMATIC CLUB.

At the Public Hall, Sutton, on January 14th, 15th, 16th, 17th, and 18th, for their sixty second production (the society was formed in the year 1902) the members were fortunate in selecting Mr. Ben Travers' farce "The Cuckoo in the Nest," as it gives ample opportunity to display humour and the art of characterisation. It may at once be said that their presentation reflects much credit on all concerned, and in particular on Mr. Cyril Lawrence, whose production work is always of the highest standard. The club's honorary secretary, Mr. Vernon Lee can be relied upon to give a good account of himself in farcical vein, and as Peter Wykeham he succeeded in conveying just that necessary touch of the ridiculous to the part. Another sketch of merit was that of Mr. Cecil Tozer, who made an extremely life-like yokel barman Alfred, his make-up being a joy. An amusing assumption by Miss Joan Fowler of the landlady Mrs. Spoker, showed a careful study of the character, and Miss Joan Puckle gave an easeful portrayal of Marguerite Hickett. As Barbara Wykeham, Miss Nancy Wilkins acted with feeling and conviction, and Mr. K. D. Graham showed command of the rôle of Claude Hickett. Miss Phyllis Foucard in a pleasing sketch, gave hauteur to the part of Mrs. Bone, and Mr. Jack Shaw made a jocose Major Bone. Mr. Ath Constanduros displayed understanding as the Villager Noony; Mr. Miles France played with heartiness and assurance as the curate Sloley-Jones; Mr. Jack Palmer made a realistic chauffeur; and the maids Rawlins and Gladys were efficiently undertaken by Miss Jean Waring and Miss Amy Moody, respectively. The stage management was successfully carried out by Mr. Stanley Palmer and the club's orchestra contributed satisfying selections during the intervals.

THE FALKLAND PLAYERS.

Although this was the premier appearance of the above society, who performed for the first time at the Rudolf Steiner Hall, on January 21, most of the principals were no strangers to grease paint. "The Ringer" was well staged and appeared to have been excellently produced by Cedric Gibson. Once or twice the scenery looked in imminent danger of collapsing, but a catastrophe was averted.

Mr. Gibson also played the rôle of the Ringer, alias Dr. Lomond, and did quite well except for occasional lapses of memory, which might be attributed to producing worries. Undoubtedly the best performance of all was that given by Frederic Zammett as the unsavoury Meister. Mr. Zammett acted throughout with marked ability. Especially good was his curtain in Act II. Another good performance was that of Arnold Lever as Samuel 'Ackitt, ex-convict and unconscious humorist. Mr. Lever was wise enough not to overact this cockney comedy business. Donald Henderson, as Wembury, got better and better as the play proceeded, though Wembury's "shyness" with Mary Lenley in Act II. was stressed too much.

Kitty Fitz-Patrick, as Cora Ann Milton, carried off the honours among the actresses. She put in some excellent work. Irene Israel's Mrs. Hackitt was quite amusing, but it seemed a bit forced. Mary Lenley was played by Barbara Henderson. She is very charming and has a delightful speaking voice, but is in need of plenty of experience. She stands stock still too long and too stiffly, and she must learn never, never to disappear through the wings! As we believe in her case it was really a first appearance, it is to be hoped she will not be discouraged by criticism.

The next performance by the Falkland Players—whenever it is—should certainly be worth watching. The profits from this present effort are to be given to the Middlesex Hospital.

STELLA HACKMAN PLAYERS.

Two performances of A. E. W. Mason's detective play, "At the Villa Rose," were given at the Blackfriars Theatre on January 17 and 18 by the Stella Hackman Players. The majority of the principals are, according to the programme, holders of medals ranging from bronze to gold, and indeed the standard of elocution displayed was, on the whole, very good. One assumes that, with one or two exceptions, the performers were past or present pupils of Miss Hackman, who was responsible for the production. "Thrillers" appear to be popular this season with amateur enthusiasts, and Mr. Mason's play provides plenty of scope for the revelation of useful talent.

The rôle of Hanaud, the famous Paris detective, was taken by Leonard Bane. Mr. Bane has quite a pleasant voice and quite a pleasant manner on the stage, but the undeniable fact remains that he was not a *French* detective. He was pleasantly English in almost everything he did. If any one performer could be said to have carried off the acting honours, it would be Miss Irene Hinsley, who played the part of Celia, Madame Dauvray's companion, with feeling. Her acting in the last tense scene in the house at Geneva was most realistic. In the first act, too, she handled the by no means easy incident of the séance very capably. Edward Arliss did well as Wethermill, the cowardly murderer. His entry through the French windows in the fatal scene in Act II., when the wretched Madame Dauvray is murdered during the faked séance, did not fail to thrill the audience—as did always this incident in the original production. For a few minutes the atmosphere was quite electric.

Miss Susie Mann did not fail in portraying the superstitious, credulous nature of Madame Dauvray, but somehow Madame Dauvray seemed terribly unreal. One is inclined to think, though, that this is too exaggerated a piece of characterisation on the part of the distinguished author, Phillis Jenkins, as the arch-schemer Hélène, and Phyllis Hopkinson as the vicious and not too refined Adèle, both gave very creditable performances. The remaining members all rendered good support. Several of the feminine rôles were taken by different actresses at the second performance. The names mentioned in this notice refer to those acted in the Saturday performance. The parts of Mme. Dauvray, Hélène and Adèle were played on Friday by Marjorie Willcox, Nina Arnowitz and Peggie Abrahams respectively.

BLACKHEATH O.S.

Large and enthralled audiences loudly acclaimed the performances of "The Vagabond King," given by the Blackheath O. S. at the local concert hall on January 16, 17 and 18. The production is fraught with hazard for the amateur, but the result was highly creditable to all concerned.

As the picturesque Francois Villon, Mr. Leslie Wissler realised effectively the various shades of temperament of which the character consists, and embodied at once the man of action and imagination—poetic, valorous, ardent and virile. He used a voice of fine quality in expressive style, the inspiring "Song of the Vagabonds" being encored repeatedly. In "Only a Rose" and "Love Me To-night," also well received, he was joined by Miss Muriel Page, whose melodious voice had previously been heard, with entrancing effect, in "Some Day." Her stately and imposing portrayal of Katharine De Vaucelles was invested with a demurely charming yet spirited personality.

Plaintive innocence was the keynote of Mr. L. W. Bethell's clever impersonation of that irresistible rogue, Guy Tabarie, and relief to the dramatic theme of the play was provided by his skilful handling of the comic business, in which he was ably partnered by Mr. Jack Boulderstone, who simpered and strutted amusingly as Oliver le Dain. Mr. J. Edgar Pattison made Louis XI. a stealthy and wily monarch, behaving, amidst the pomp and homage of his court, with a covert, almost obsequious air that was intriguing. Miss Doris Osman, whose lively rendering of "Hearts for Sale" secured an encore, played Huguette de Hamel with debonair nonchalance, blended with an appealing wistfulness, while Miss Thelma Raymond Smith was a roguish and sparkling Lady Mary. Both the haughty and elegant Noelle Jolys of Mr. Geoffrey Clayton and the genial, saucy Margot of Miss Hazel Jordan were meritorious pieces of acting.

The chorus sang and acted irreproachably throughout, and the

(Continued in next column).

"THE BEST OF BOTH WORLDS."

AT THE PLAYERS' THEATRE.

A Play by Monica Ewer, produced at the Players' Theatre on Friday, January 24, 1930.

James Newton ..... Arthur Brander
Alphonse Fleury ..... Don Gemmell
John Grant ..... Frederick Cooper
Richard Allison ..... Max Adrian
Mary ..... Doreen Harter
Ruth Allison ... Dorita Curtis-Hayward
"Sporty" Hergson ..... Algernon Mills
Babs Vincent ..... Betty Astell
Murray Latham ..... Harold Clayton
Mrs. Judd ..... Naomi Jacob
Producer ..... Terence O'Brien

The two worlds of this play are inhabited by the people who want to enjoy themselves, giving nothing in return, and those whose consciences drive them to attempt some alleviation of the vast mass of human ignorance and suffering. We are shown Ruth Ailison, who is uncertain where she belongs. She loves flowers, books, pictures; but she is unable to dedicate her life solely to pleasure, for she feels her responsibility to humanity. The play deals with the conflict between these two sides of her nature.

It is a pity that the authoress has not invested her scene with greater reality. Ones does not resent her frank partisanship, but in drawing such a wide distinction between her two worlds, she destroys the illusion that we are watching real people. Her workers in the cause of freedom, designed no doubt to win our sympathy, are too arrogantly self-righteous, and are given to long abstract discussions, undistinguished by original thought. And it is impossible to accept her picture of the other side who, with their "bloated, jeering faces" and their soldiers who fire on the slightest provocation, are more like cartoons in the Continental Communist Press than human beings.

The acting was good. Miss Dorita Curtis-Hayward, as Ruth, showed all that character's charm, feeling and warm sympathy; Mr. Max Adrian was good as a passionate young intellectual; and Mr. Frederick Cooper was very moving as a gentle, predestined victim. Mr. Harold Clayton enunciated with great conviction the sybaritic point of view of Murray Latham, the young man who pleads with Ruth to leave her good work and enjoy life with him; and Mr. Algernon Mills and Miss Betty Astell were a jolly pair of Bright Young People.

(Continued from preceding column).

capable dancing troupe was led by Miss Nestie Booking, who performed with dainty grace. Mr. George W. Wilton is to be credited with the production, while the band, under the direction of Mr. Sydney Herbert, deserves warm commendation for the admirable support it gave the players.

DICKENS FELLOWSHIP SOCIETY.

A dramatisation of Charles Dickens' "David Copperfield" was presented by the above-named society at the Palace, Westcliff. Outstanding depictions, both as to character and acting, were those of Will King as a most cheery optimistic Mr. Micawber, who, strange to say, never openly asks for a loan of 2s. 6d., nor hints at "waiting for something to turn up." The Uriah Heap of Mr. Malcolm Fisher struck a strong note of hypocritical cunning and concealed hatred, if anything, the part was portrayed too transparently in artful and saturnine style, but it was full of latent strength. Claire Angel, as the embittered romanticist, Rosa Darth, gave some fine emotional outbursts, and skilfully suggested the nature of the woman portrayed. Victor Thornton was quite good as Steerforth, and the parts of Peggotty, Betsy Trotwood, David Copperfield, Emily, Mrs. Micawber and the various members of this impecunious but prolific family were well enacted. The piece was well received by the Dickensians assembled.

"THE ERA," 90 YEARS AGO.

GREEN-ROOM GOSSIP.

The Promenade Concerts continue to draw crowded houses, and the performances are rapturously applauded. The solos last week were admirably performed by Baumann on the bassoon, Laurent and Harper, junr., on the cornet à piston, and Streather on the flageolet.

The gentleman who appeared at Covent-garden as *Hamlet*, on Monday last, is a Mr. Stack, well known for his amateur performances during the last twenty years in various parts of Ireland. He belongs to a respectable family at Cork, has long taught elocution, and was attached in that capacity to Maynooth College. The kind offices of Sheridan Knowles, with whom warmth of heart is never wanting, procured his introduction to the London boards.

Vining, of Drury-lane Theatre, has just been gratified by the very successful *début* of his daughter, at Ipswich, as *Juliet Pauline*, in the "Lady of Lyons," and other important parts, which give promise of not only great excellence, but rare versatility.

Miss Ellen Tree returns to town at the close of the week from Dublin.

The new five-act play, by Leigh Hunt, is in a forward state of rehearsal at Covent-garden, and will be speedily produced. Sheridan Knowles has also completed his ballad opera for the same theatre.

Davidge has secured the services of Sheridan Knowles and Miss Elphinston for a few nights on the Bath boards, where they will make a joint appearance in the last new play of "Love."

The Duke of Cambridge has kindly condescended to take the chair at the Theatrical Fund Festivals, and has appointed Covent-garden anniversary to be held on the 18th of March, and the Drury-lane on the 18th of April.

Reprinted from "The Era," January 26th, 1840.

ACADEMIES AND SCHOOLS.

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"ROBINSON CRUSOE."

AT THE PALACE, MANCHESTER.

(Second Notice).

Mr. Julian Wylie's gorgeous production of "Robinson Crusoe" at the Palace Theatre, Manchester, has, in the course of a month's busy and successful playing, tightened up into as good a show as need be expected of pantomime. Probably very few, if any, scenic depictions of the Port of Hull have been so steeped in the spirit of stage adventure as that which opens Philip Redway's fanciful and humorous story. This spacious and picturesque setting provides admirable atmosphere for the opening of the tale and the comedy of its movement, and is just such a picture as is apt to be remembered long after other pantomimes have come between. Certainly, in conjunction with it, the players become memorable too, for the competent band who are carrying on this version of "Robinson Crusoe" unquestionably build up the picture and give it life. The business allocated to this characteristic scene, with its oldtime flavour and modern touches, is all excellent pantomime amusement, full of laughs, and touched now and then with lyrical grace and beautiful poetic fancy. The scenes depicting Crusoe's voyage have also something more than the conventional in them: it is unusually novel to have the illusion of progress so vividly suggested by a rapid perspective movement of the backcloth, which gets as near to realism as needs be, while coloured with the spectacular. The tropical richness of the island scenes, and the journey home on a Spanish galleon, complete a setting that takes a worthy place in the Wylie record of stage triumphs.

It is almost superfluous to stress again the suitability of Dorothy Ward for the rôle of principal boy. Her personal charm and virile talents are in this respect a tradition: she is all sheer verve. Yvette Anning has made her part of Polly Perkins a very nicely modulated performance, cleverly and gracefully equal to her opportunities as they come along: and the piquant work of June Nolan as Kitty Clover is enjoyed. Shaun Glenville in the guise of Mrs. Crusoe, exuberantly full of the fun of the whole business, continues to charge the house with laughter; Henry Hearty, in his easy and ingratiating way, is on the most intimate terms with the audience in his patter and chorus numbers; and the rich characterisation and unctuous humour of Syd Walker as the sinister but really harmless Will Atkins are in the real old spirit of pantomime. Reso and Reto, the captain and mate of the ship, have firmly established themselves as acrobatic humorists of the first class, and one can only repeat the original phrase of Arthur Conquest's Friday, the vocalism of the London Six, the wonderful Aerial Ballet on the Island, the vocal art of Harold Kenney and Dorothy Penny, and the various embellishments by Jessie Ruddock's Gaiety Girls, the special Wallie Tate chorus, and the remarkably clever children from the Winstanley schools.

NEW "UNIVERSAL" PRODUCTIONS.

An all-singing, all-talking picture which may appeal to lovers of music—with a dash of melodrama—is "The Climax," the cast of which includes Jean Hersholt, Kathryn Crawford and John Reinhardt. The recording of the voices in this picture appears to have been done very well indeed. Other Universal films are "The Girl from China"—featuring Mary Nolan and James Murray—and "The Night Ride," in which some fine acting by Joseph Schildkraut may save an otherwise not particularly good picture from oblivion. All three pictures are to be released in June.

"NINE TILL SIX."

AT THE ARTS THEATRE.

A Play in Three Acts, by Aimée and Philip Stuart, produced at the Arts Theatre on Wednesday, January 22, 1930.

Mrs. Pembroke ..... Louise Hampton
Miss Roberts ..... Molly Lumley
Freda ..... Alison Leggatt
Gracie Abbot ..... Molly Johnson
Mrs. Abbot ..... Christine Silver
Daisy ..... Merle Tottenham
Clare Pembroke ..... Marjory Clark
Lady Avonlaye ..... Mary Lincoln
Bridget Penarth ..... Frances Clare
Violet ..... Audrey Cameron
Gwladys ..... Janet Wheeler
Carry ..... Pollie Emery
Beatrice ..... Kay Hammond
Judy ..... Sunday Wilshin
Helen ..... Petra Charpentier
M'selle ..... Gwendolyn Hammond
Producer ..... Auriol Lee

This play, the most considerable asset of which is the impression of being faithful to life, should do a great deal to disillusion those males who imagine that a woman-run concern is a hot-bed of spitefulness and intrigue. No men appear in this story of a dress-making establishment. The characters in it are all women, and we are struck by their helpfulness to, and understanding of, one another. It is a different sort of comradeship from that which is found, say, in "Journey's End"; but it has the same effect of strengthening one's faith in human nature.

The authors have not invented a complicated plot to fill out their three acts. They show instead the life which is led in those establishments, outwardly giving an air of ease and luxury, but really the haunts of hard work and anxiety, in which the wives of the wealthy buy their clothes. They show us a collection of varied human types, and drama is provided by the clash of character, and by contrasting the secret overwhelming private grief of the proprietress with her small everyday worries. There is humour, truth and tenderness in this play, and the racy vernacular of the show room and the mannequin's rest room is rendered with delightful vigour.

One would like to mention every member of the exceptionally long cast, for all are good. But one must be content with recording one's delight in Miss Louise Hampton's performance as that plucky and very feminine fighter, Mrs. Pembroke, on whom all the worry and responsibility of the Regent-street dressmaking shop rest; in Miss Alison Leggatt's furtive and vindictive Freda; and in Miss Marjory Clark's efficient and harassed Clare Pembroke. Miss Pollie Emery was delightful as a chariady in whom the spirit of feminine youthfulness dies hard, and Miss Gwendolyn Hammond was convincingly Gallic as a French designer of hats.

The play bore evidence of the skilful and lively production of Miss Auriol Lee. It should certainly be submitted to the general public before long.

MORE TUNES FROM THE TALKIES.

The latest Ideal-Radio production, "The Vagabond Lover"—shown privately at the Astoria on the 17th inst.—looks as if it should prove a success on account of the catchy tunes which are sung and played in it by Rudy Vallee and his famous orchestra, "The Connecticut Yankees." The most attractive numbers rendered by this American broadcast idol and his band are "A Little Kiss Each Morning," "I'll Be Reminded of You" and "I Love You, Believe Me, I Love You," any one or all of which might become "hits." The story of the film is the meteoric, accidental and not unamusing rise to fame of "a small town band with big town ideas"—Rudy and his merry men. The cast also includes Marie Dressler, who puts in some wonderful comedy acting as a social climber. The acting and recording generally leave little to be desired, so this pleasant combination of "catchy" music and comedy will probably be very well received.

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WEDNESDAY, JANUARY 29, 1930.

THE VAUDEVILLE CAMPAIGN.

THERE is an unwarranted tendency about to-day to talk of Variety as if it were not only on the decline, but also past all possible resuscitation. Anybody reading the speech which Sir Alfred Butt delivered at the annual meeting of the Victoria Palace recently, in which that gentleman spoke in such a pessimistic vein on the present position of vaudeville, might be excused for imagining that it is already too late to think of likely remedies for the present admittedly difficult situation.

Premature Post-Mortems.

Sir Alfred spoke of the formidable forces which were operating against Variety; he said that under the present changed conditions vaudeville artists could not be assured of lengthy periods of employment, and were therefore not inclined to create novel acts; he referred to the decreased profits earned at the Victoria Palace—£16,260 against £21,848 last year—and announced that steps had been taken to clear as far as possible advance bookings with variety artists. Finally, Sir Alfred Butt declared that if anybody came forward with an offer for the Victoria Palace, he would have no hesitation in placing it before the shareholders.

Throughout the entire speech there was not one crumb of comfort for those who rely on the continuance of variety for their living, or for the thousands of people who regard the music-hall as something which belongs particularly to this country, and who hope for its survival in our midst. It is not surprising, therefore, that the Press has been full, during the past few days, of reasons, obviously put forward in a hurry, for the "demise" of Variety. We think that a large number of these unjustified post-mortems are very wide of the mark, and that most of the premature funeral orations which accompany them are somewhat lacking in taste. Uncomplimentary references to the supposed departed are far too frequent. If we were to admit, which we are not prepared to do for one instant, that any of these effusions were due, we might be disposed to regret the absence in them of loving references to an old and valued friend. Variety had become stereotyped, we learn; its eclipse was self-earned. It is suggested, in some quarters, that Variety has not declined in itself, but that public taste has improved; the inference being here that the old-fashioned music-hall was a shameful thing, unfit to survive in these enlightened modern times. The talking pictures, of course, are mentioned frequently, and are greeted as the rightful successors of the former favourite. It does not seem to be grasped that mechanical entertainment can never be a substitute for the real article; the two may exist side by side, but the former can never entirely supersede the latter.

The Water Rats' Enterprise.

TOO much blame moreover is attached to the variety artists themselves for the present state of affairs. Far too few references have been made to the difficulties under which performers work to-day. They are sternly taken to task for trotting out too often stale acts, tricks and songs, but little attention is paid to the uncertainty which hangs over them like a cloud, making them wonder if it is worth their while to go to the trouble and expense of preparing novelties.

We think that the present situation is unsatisfactory chiefly through its uncertainty, and since there seems to be some unwillingness to combat this in high quarters, we are glad to see that efforts are to be made by the variety artists themselves to end it. On another page of "The Era" will be found a notice of the first of the programmes which the Water Rats are organising in their well-conceived vaudeville campaign, to which we extend our heartiest good wishes. King Rat Talbot O'Farrell has informed us that the scheme has been favourably received and given every assistance by managements and artists alike, and we are delighted to learn that even before the first programme was submitted at Ilford on Monday last, applications for dates were received from all over the country.

We have always strongly expressed the opinion that the public must sooner or later be surfeited with wholly mechanical entertainment. When that comes about we look forward to seeing the music-hall artist restored to his former position in the public favour. In the meantime, it rests with Variety to prove that Variety has no intention of dying.

INTERVIEW.

CLASSICAL MUSIC IN VARIETY.

A Talk with Sir Henry Wood.

I don't think I have ever seen the Coliseum audience so completely held as it was one afternoon recently when I went in to hear Sir Henry Wood and his orchestra.

Sir Henry Wood is often spoken of as if he were a novice where Variety is concerned. But surely a man who for the past thirty-five years has been arranging popular musical programmes must be regarded as a specialist in that subject.

A Musical Contrast.

We had, the other afternoon, a very good example of what he can do in the way of providing well-balanced and contrasted entertainment. When I arrived Rimsky-Korsakoff's bizarre and tuneful *Capriccio Espagnol* was being performed. This is real drama, passionate and throbbing; a succession of skilfully-contrived scenes and climaxes played in the sombre, semi-barbaric atmosphere of Spain. The effects are entirely theatrical.

The various instruments make their entrances like actors; occasionally one of them will hold the stage with a hotly-delivered speech. The audience were thrilled; they might have been listening to an actual play dealing with love and hate. After this exotic item we were given Grainger's *Mock Morris*, which breathes the cool fragrance of the English country-side; and this was followed by the same composer's *Shepherds Hey*, a piece of rustic clowning which reminds one strongly of knock-about comedians at a country fair.

True Variety you see; and the audience were delighted. Sir Henry had again and again to bow his thanks for the wonderful reception accorded him and his musicians. If time had permitted, the concert might have been prolonged indefinitely.

No wonder it was a beaming Sir Henry Wood whom I saw afterwards.

Enraptured Audiences.

"I want to tell you first how wonderfully the public here have surprised me," he said. "I realise that in a place of this sort you get a mixed audience, the majority of whom are not habitual concert-goers of the type one finds at the Queen's Hall. But in spite of that, I don't think I have ever conducted before more appreciative listeners. We were received magnificently this afternoon, but you should have heard them last night. We were all positively amazed. It was not as if we were giving them conventional titbits or were trying to play down to them. We were providing real solid fare. Bach and Wagner; and nothing was too ambitious for them, they seemed to like all composers equally well."

A Glorious Revelation.

"What do you think accounts for this interest and enthusiasm?" Sir Henry Wood was asked.

"Mainly this: it was the first time numbers of them had ever heard a full concert orchestra, and their discovery was a glorious revelation to them. I am so grateful to Sir Oswald Stoll for bringing us here. I feel he is permitting me to carry my campaign for good, cheap, popular music into fresh fields. Sir Oswald came, you know, to the Promenade Concerts last summer, and on the strength of what he saw there, took us over *en bloc*. And here we are.

"I want to thank, too," Sir Henry went on, "the Coliseum stage-manager, Mr. Crocker, for his work in arranging the special platform on which we play, and the lighting. It is owing to his efforts that we are performing under the very best conditions. I have listened to the orchestra from various parts of the front of the house and have found that the acoustics are perfect. When a concert orchestra appears on the stage, the sound is liable to go into the flies and the public do not hear the music to the best advantage. But here, I'm glad to say, that difficulty has been overcome most successfully."

Selections from Library of 4,000.

I remarked to Sir Henry Wood that I thought much of the success of the classical music at the Coliseum was due to his very clever building-up of the programmes.

"I spent a couple of months on that work," he informed me. "I had a library of four thousand items to choose from, and my selections were made by a process of elimination. I have avoided pieces that are already very popular, and have taken pains to guard against monotony by following up a lyric piece with a dramatic one, a quick with a slow.

[*Photo*: *Hana*.
SIR HENRY WOOD.

And I have paid special regard to key relationship, taking care not to play consecutively two pieces in the same key."

"Are you going to introduce novelties in your programmes?" I asked.

"No experiments at present. Later, perhaps, but I think it best to begin by giving people the great classical works."

British Music Revival.

"Do you believe a big revival is imminent for British music?"

"A dozen British musicians of the first rank are writing at the present moment. In this we are in front of Germany who, if you bar the mighty Richard Strauss, has only second or even third-rate composers. And as for the rank and file of our people, I don't think their deep musical instinct has ever died, although it has been shamefully neglected. But now the love of the best music is coming to the surface again, and for this we must thank the gramophone and the radio. My gardener down at Chorley Wood is passionately fond of "William Tell," and his appreciation extends to Bach, Beethoven and Brahms."

Sir Henry Wood's Slogan.

"How do you regard the position of the musicians who are being daily replaced by mechanical reproduction?"

"I am very sorry for them indeed and know that a huge amount of hardship is being suffered, especially in the provinces. But I am certain that the present is only a passing phase. The human element will shortly be re-instated, for the ultimate effect of mechanical music will be to whet the public's appetite for the real thing. I should like the slogan for my present season at the Coliseum to be, 'Come and Hear the Real Thing!'"

R. C.

ANSWERS TO CORRESPONDENTS.

W. F. DEACON.—*Dan Leno and Herbert Campbell appeared for several seasons together (commencing in 1888—9) in pantomime at Drury Lane. The other artist mentioned did not form a trio—but he and Herbert Campbell appeared together in the* 1882—3 *pantomime, in the cast of which was also included Miss Vesta Tilley, who took the part of Captain Tra-la-la. The name of this pantomime was "Sindbad." Miss Harriet Vernon was the principal boy at Drury Lane for several seasons during the "eighties."*

G. CHECKLEY.—*Dan Leno first appeared in pantomime at the Surrey Theatre in* 1886—7, *the title of the production being "Jack and the Beanstalk." His first season at Drury Lane was in* 1888-9. *His first appearance in London was in the early "eighties" at the Middlesex Music Hall and Foresters'—his first recorded song hit being "Milk for the Twins." In* 1880, *at Leeds, he won the Clog-Dancing Championship of the World against seventeen opponents.*

PITITE.—*Thanks for your communication. The points your letter raise, however, are too controversial and involved for publication in our columns.*

A copy of "THE ERA" can be obtained every Wednesday morning at any of Messrs. W. H. Smith and Sons' Bookstalls throughout the Kingdom.

BIRTHDAYS OF THE WEEK.

Many Happy Returns To

Phyllis Cecil—Jan. 29.
H. R. Hignett—Jan. 29.
John Burton—Jan. 29.
Ada Tilley—Jan. 29.
Seymour Hicks—Jan. 30.
Madame Clara Butt—Feb. 1.
Dorothy Bristow—Feb. 3.
Nancy Price—Feb. 3.
Bert Llew—Feb. 3.
Hilda Trevelyan—Feb. 4.
Zena Dare—Feb. 4.
Alfred Lugg—Feb. 4.

New Edward Percy Play.

In the new Edward Percy drama, "The Fiddler Play'd It Wrong," which the Repertory Players will present at the Strand, on Sunday, Louise Hampton, Alison Leggatt, Henry Hewitt and H. G. Stoker will play the leading parts. Fay Compton's son, Anthony Pelissier, is also in the cast, and the producer is Beatrice Wilson.

Annual Dinner.

Miss Lilian Braithwaite will be the guest of honour at the Repertory Players' annual dinner on February 9, at the Park Lane Hotel. Mr. Matheson Lang will preside and the speakers include Mr. W. A. Darlington, Mr. Cedric Hardwicke, Mr. Basil Dean, Miss Marie Ney, Mr. H. F. Maltby and Miss Irene Vanbrugh. An entertainment by well-known artistes will be a feature of the evening.

BY THE EDITOR.

"Journey's End" Celebrations.

One of the best speeches at the supper that celebrated the anniversary of "Journey's End" was made by Hannen Swaffer. Yet I did not see it mentioned anywhere. I never could understand the conspiracy of silence that exists because a journalist happens to work for another paper. Swaffer was very amusing, and he spoke perfectly. The speech, which had the air of being unprepared, was as crisp as it was witty, and behind all he said there was an unmistakable note of friendliness to the author of the play and the man who had put it on at a regular theatre. Ellen Wilkinson's joke that the main exports of Great Britain were coal and "Journey's End" was greatly appreciated, and Colin Clive told one good story about his recent trip to Hollywood.

* * *

Aldous Huxley.

I called to see Aldous Huxley at his hotel at the end of the week. We met first when he was a dramatic critic on the old "Westminster," and recently he has lived most of the time in Italy and France. He had been attending a rehearsal of "This Way to Paradise"—a silly title for a play based on "Point Counter Point"—and his account of a novelist's reactions to a dramatised version of one of his books was extremely interesting. He told me that he started by thinking it was impossible to make a play out of "Point Counter Point" and confessed that the first view of Campbell Dixon's manuscript did not impress him. But at rehearsal he had realised how the dramatist had "raised up" the main theme of the story, and furthermore how cleverly the actors were filling in the bare sketches of the characters. He has been particularly impressed by Leon M. Lion as a producer.

* * *

An Early Tennyson Play.

I was looking through an advance copy of "The Lady and the Devil," the play that Tennyson wrote at the age of fourteen, which has just been published in a beautiful format by Macmillan at the price of 10/6 net, and later in the day I met Charles Tennyson, the poet's grandson, who has edited the book. He told me that there were two copies of the manuscript, the second one—the property of Trinity College, Cambridge—being the later version. He possesses the other, which was really the first draft of the play. It is written in a small notebook, and there is unmistakable evidence that Tennyson was only fourteen at the time. The boy had evidently been studying the Elizabethan playwrights, and he added that the blank verse was almost perfect in form. Whether the play has any dramatic merit I do not know; I have not yet had time to read it, but some of the passages clearly foreshadow the maturer work of the poet.

* * *

A Belated First Edition.

Collectors will rush to secure a copy of this first edition—curiously being published a hundred years after it was written by Tennyson. The issue is limited to 1,500 copies, and paper, type, binding and the whole format make the book a pleasure to handle.

* * *

A Tale of a Traveller.

Robert Haslam tells me that his tour of America in "Thunder in the Air" was an interesting experience if nothing else. It was hardly likely, he said, that a play dealing with suicide should appeal very much to an America reeling under the Wall Street losses. "On the night we opened," he remarked, "it is probable nearly every one in the audience had experienced a financial crisis during the day." Haslam, who was ill nearly the whole time he was away, did not enjoy the luxury of an understudy. He celebrates his return home by going into a nursing home for an operation this week, but hopes to be out and ready for work again in about three weeks' time.

* * *

British Composer's Chance.

At the theatre one evening last week I met Jack Strachey, one of those young British composers who are waiting for a better chance to show us that the gift for writing popular light music is not entirely an American monopoly. Strachey has received much help and encouragement in the past from Laddie Cliff, to whom he is extremely grateful, he always tells me; and I hear he is probably going to be given some numbers to do for the new Cliff and Lupino show which will be coming to the Gaiety in the early summer. Strachey is also busy doing the music for a British International talking picture which we shall shortly see and hear.

* * *

A "Talkie" Recruit.

When I saw Robert Harris last summer, shortly after his arrival from America, where he had been playing in "The Sacred Flame," I asked him how it was Hollywood had allowed such a beautiful speaking voice as his to return to its native country. He smiled at the compliment and told me that he had one or two offers when in California, but none of them had been attractive enough to tempt him to remain. Last week, he said he was going to do a "talkie" here at home in the near future, so Hollywood's loss is our gain.

* * *

Phyllis Shand.

This young actress, who made an outstanding success in "The White Assegai," is the daughter of Ernest Shand, the music-hall comedian, who died a few years ago. She acted Sibley in "The Farmer's Wife" at the Court for three years, and I remember that she played in "Back to Methuselah." Practically the whole of her ten years' career has been spent with the Birmingham Repertory Company.

A People's Theatre.

The amateur dramatic movement in the provinces is making great strides, and another society that is about to start its own Little Theatre is the People's Theatre at Newcastle-on-Tyne. This enterprising body, which was previously known as the Clarion Dramatic Society, has a very fine record. During the past eighteen years it has given 779 performances, and produced 114 plays, most of which have been performed for the first time in Newcastle. Hitherto the theatre's work was carried on in very inadequate premises, but better quarters have now been secured in Rye Hill in a building that was once a church.

* * *

"St. Joan."

The work of reconstruction is now completed, and the first production will be a revival of Bernard Shaw's masterpiece, "Saint Joan." When this play was produced by the People's Theatre two years ago there were full houses, I am told, and many people had to be turned away owing to lack of accommodation.

* * *

An Excellent Programme.

The season's programme consists of the following eight plays: "Saint Joan"; "The Pleasure Garden," by Beatrice Mayor; "R.U.R."; "The Rumour," by C. K. Munro; "A Hundred Years Old"; "Two Gentlemen of Verona"; "The Seagull," and "Great Catherine" and "The Shewing-up of Blanco Posnet" in one bill.

* * *

The Community Festival.

Another indication of the extraordinary growth of the amateur dramatic movement in this country will be found in the entries for the Festival of Community Drama that is organised by the British Drama League. Last year there were 233 entries; this year there are 390. In the Eastern area, which includes London, 87 societies are competing as against 35 last year! and in Scotland there are 171 entries. The semi-final for the London area will be held at the R.A.D.A. Theatre on March 1, and the final round of the Festival will be held at a London theatre some time at the end of April.

* * *

"Who Goes Next?"

"Prisoners of War" dealt with the subject of prisoners in a Swiss health resort, but the case of the men who were in prison camps in Germany during the war has not been dealt with dramatically. I hear that a play on this subject, with the above title, is shortly to be produced anonymously in London. The story goes that the material was given to the author by an ex-Army Captain, who is now earning his living as a sandwich-man.

* * *

A Unique Collection.

I hear of a novel and extremely interesting sale which is to take place in the near future. The wonderful collection made by Wilfred Day of equipment, documents and curios connected with moving pictures in all their forms from the earliest times is about to be put into the market. Cinematography, as we know it, is only a generation old, but the Will Day collection, as it is called, contains evidence that men were trying to make pictures move as far back as 25,000 B.C. I have just been looking at a catalogue of the collection which has been sent me by the auctioneers, Messrs. Harris and Gillow. It contains, besides an informative foreword by Mr. Day in which is traced the history of the "movies" since prehistoric days, illustrations of the more important exhibits among which is a set of wax figures used by the Chinese hundreds of years ago for their mysterious "Shadow Performances" by which chosen disciples were taught the history of the land and religious secrets. I understand the collection will be sold in its entirety, and already serious enquiries have come from famous museums and important American Universities.

* * *

Negro Realism on the Screen.

"Hallelujah" is definitely unique entertainment. King Vidor, the producer, claims to have set negroes and negro life before us with a realism never touched before. I am inclined to believe him. Unfortunately, the dialogue of the film is not entirely clear, and one reason for this may be that negroes are weak in English persons and tenses, and many phrases are consequently strange. But I have always understood that the African race were naturally musical people, and the film exemplifies that they never shout with joy, cry with pain or lift up their voices in prayer without fitting their words to cadences of notes which, if outlandish to our ear, are none the less supremely fascinating. David Haynes is an actor of some dignity, and Nina Mae McKinney exploits the sex appeal which the advertisements promised. But there are many more interesting parts to "Hallelujah" than the story concerning these two leading people, and those who like good food amply cooked will never be sorry that they have seen the present attraction at the Empire.

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T. ARTHUR PLUMMER'S

NEW NOVEL

THE ACE OF DEATH

(STANLEY PAUL & CO. (1928) Ltd.)

ON THE ROAD.

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PLAYS.

ALADDIN (Mavis).—Jan. 27, T.R., West Bromwich.
ALADDIN (Holmshaw).—Jan. 27, King's, Manchester.
ALOMA.—Jan. 27, Empire, Sunderland; Feb. 3, Gaiety, Ayr.
BABES IN THE WOOD (Dooley).—Jan. 27, Hippo., Preston.
BABES IN THE WOOD (Sutton).—Jan. 27, O.H., Dudley.
BABES IN THE WOOD (Laurie and Jerrold).—Jan. 27, Palace, Attercliffe.
BAYNTON, HENRY.—Jan. 27, Empire, Preston.
BEAU GESTE.—Jan. 27, Empire, Penge.
BIRD IN HAND (Barry Jackson and Prince Littler).—Jan. 27, County, Bedford; Feb. 3, King's, Dover.
BURGLAR, THE.—Jan. 27, Palace, Chelsea.
CALENDAR, THE (Mrs. Edgar Wallace).—Jan. 27, New, Oxford; Feb. 3, Court, Liverpool.
CALENDAR, THE (Barry O'Brien).—Jan. 27, New, Cambridge; Feb. 3, Palace, Reading.
CARL ROSA OPERA.—Jan. 27, Wimbledon; Feb. 3, Lyceum, Sheffield.
CHINESE BUNGALOW.—Jan. 27, Ardwick, Manchester; Feb. 3, Empire, South Shields.
CINDERELLA (Forde).—Jan. 27, Hippo., Liverpool.
CINDERELLA (Smith).—Jan. 27, Pav., Liverpool.
CONSTANT NYMPH.—Jan. 27, T.R., Darlington.
COQUETTE.—Jan. 27, West Pier, Brighton.
COVENT GARDEN OPERA.—Jan. 27, Hippo., Golders Green; Feb. 3, Grand, Wolverhampton.
CUP OF KINDNESS (South).—Jan. 27, Lyceum, Newport.
CUP OF KINDNESS (North).—Jan. 27, T.R., Huddersfield.
DAMASK ROSE.—Feb. 3, Prince's, Manchester.
DAMSEL IN DISTRESS.—Jan. 27, H.M., Carlisle.
DEANE, HAMILTON.—Jan. 27, Royalty, Barrow; Feb. 3, Grand, Hull.
DENTON, JACK.—Jan. 27, Westbury (1), Warminster (2), Sherborne (3).
DESERT SONG (A).—Jan. 27, Empire, Southampton; Feb. 3, King's, Southsea.
DESERT SONG (B).—Jan. 27, H.M., Aberdeen; Feb. 3, Palace, Burnley.
DICK WHITTINGTON (Kimberley and Fortescue).—Jan. 27, Crown, Eccles.
DOBELL, W. L.—Jan. 27, Lyric, Liverpool.
DOUBLE MAN.—Jan. 27, O.H., Blackpool.
DRACULA.—Jan. 27, O.H., Harrogate (3).
FARMER'S WIFE (Barry Jackson and Prince Littler).—Feb. 3, Empire, Wood Green.
FIRST MRS. FRASER (A).—Jan. 27, T.R., Brighton; Feb. 3, O.H., Leicester.
FIRST MRS. FRASER (B).—Jan. 27, T.R., Chatham; Feb. 3, Palace, Westcliff.
FIVE O'CLOCK GIRL (Macdonald and Young).—Jan. 27, King's, Hammersmith; Feb. 3, Wimbledon.
FLAG LIEUTENANT.—Jan. 27, Grand, Swansea; Feb. 3, Lyceum, Newport.
FLYING FOOL (Sparling).—Jan. 27, P.G., Folkestone; Feb. 3, T.R., Richmond.
FLYING SQUAD.—Jan. 27, T.R., Lincoln; Feb. 3, Hippo., Darlington.
FORTY THIEVES (Parkin).—Jan. 27, Queen's Park Hippo., Manchester.
FUNNY FACE (Macdonald and Young).—Jan. 27, Palace, Hull; Feb. 3, Empire, Sunderland.
GETTING MOTHER MARRIED.—Jan. 27, D.P., Eastbourne; Feb. 3, Pleasure Gardens, Folkestone.
GIRL FRIEND (Macdonald and Young).—Jan. 27, Hippo., Leeds; Feb. 3, Hippo., Sheffield.
GOLDILOCKS AND THE THREE BEARS (Robson and Paling).—Jan. 27, Hippo., Salford.
GOLDILOCKS & THE THREE BEARS (Dodd).—Jan. 27, O.H., Wakefield.
HIT THE DECK (Macdonald and Young).—Jan. 27, Grand, Clapham; Feb. 3, King's, Hammersmith.
HOLD EVERYTHING.—Jan. 27, Alhambra, Bradford.
INTERFERENCE (Ricketts).—Feb. 3, Town Hall, Pentypridd.
INVISIBLE FOE.—Jan. 27, Empire, Preston.
JACK AND THE BEANSTALK.—Jan. 27, O.H., Scarborough.
JOURNEY'S END.—Jan. 27, Grand, Derby.
JOURNEY'S END.—Jan. 27, New, Crewe.
JOURNEY'S END.—Jan. 27, Gaiety, Hastings.
JUNO AND THE PAYCOCK.—Jan. 27, Grand, Blackpool.
LA VIE PARISIENNE.—Jan. 27, Lyceum, Edinburgh; Feb. 3, H.M., Aberdeen.
LASH, THE.—Jan. 27, Grand, Fulham.
LILAC DOMINO.—Jan. 27, Grand, Hanley.
LILAC TIME (Chappell).—Feb. 3, P.O.W., Birmingham.
LIMPING MAN.—Jan. 27, Empire, Cardiff.
LOVE LIES (Macdonald and Young).—Jan. 27, T.R., Hanley; Feb. 3, O.H., Belfast.
LUCKY GIRL.—Jan. 27, Court, Wigan; Feb. 3, Hippo., Birkenhead.
MACDONA PLAYERS.—Jan. 27, T.R., Bournemouth.
MAN WHO CAME BACK.—Feb. 3, West Pier, Brighton.
MIDDLE WATCH.—Jan. 27, T.R., Newcastle; Feb. 3, Lyceum, Edinburgh.
MISDOINGS OF CHARLEY PEACE.—Jan. 27, T.R., Sheffield; Feb. 3, T.R., Huddersfield.
MONSTER, THE (J. Bannister Howard).—Jan. 27, Palace, Rawtenstall; Feb. 3, T.R., Hanley.
MR. CINDERS (Macdonald and Young).—Jan. 27, Hippo., Darlington; Feb. 3, Empire, Dewsbury.
MURDER ON THE SECOND FLOOR.—Jan. 27, Boro, Stratford; Feb. 3, Grand, Croydon.
MURDER ON THE SECOND FLOOR (Bute).—Feb. 3, T.R., Bournemouth.
NEW MOON.—Jan. 27, Empire, Edinburgh; Feb. 3, Empire, Newcastle.
O'MARA OPERA.—Jan. 27, T.R., York; Feb. 3, T.R., Bury.
PASSING BROMPTON ROAD.—Jan. 27, T.R., Torquay.
PATSY, THE.—Jan. 27, T.R., Worcester; Feb. 3, Hippo., Gloucester.
PERFECT WIFE AND THE OPTIMIST.—Feb. 3, Lincoln.
PERSONS UNKNOWN (North).—Jan. 27, Gaiety, Dublin; Feb. 3, O.H., Cork.
PERSONS UNKNOWN (Barry O'Brien).—Jan. 27, Hippo., Gloucester.
PETER PAN.—Jan. 27, Grand, Croydon.
PLUNDER (Highley).—Jan. 27, O.H., Dunfermline.
PRIVATE SECRETARY.—Jan. 27, Alex., Stoke Newington.
PUPPETS OF PLEASURE.—Jan. 27, Playhouse, Cardiff; Feb. 3, Hippo., Exeter.
RED RIDING HOOD (Mavis).—Jan. 27, Palace, Salisbury.
ROBINSON CRUSOE (Laurie and Jerrold).—Jan. 27, Empire, Belfast.
ROBINSON CRUSOE (Sutton).—Jan. 27, Hippo., Boscombe.
ROBINSON CRUSOE.—Jan. 27, Empire, Belfast.
ROBINSON CRUSOE (Johnson and Rickard).—Jan. 27, Met., Manchester.
ROSE MARIE (Macdonald and Young).—Jan. 27, Paisley; Feb. 3, Empire, Glasgow.
SACRED FLAME (South.—Jan. 27, O.H., Tunbridge Wells.
SACRED FLAME (North).—Jan. 27, T.R., Halifax.
SARAH ANN HOLDS FAST.—Jan. 27, Grand, Oldham.
SILVER WINGS.—Jan. 27, Alhambra, Glasgow.
SIMPLE SIMON (Lees).—Jan. 27, Met., Glasgow.
SINCLAIR, ARTHUR, AND MAIRE O'NEIL.—Jan. 27, Grand, Blackpool; Feb. 3, W.G., New Brighton.
SO THIS IS LOVE (Blue).—Jan. 27, Palace, Camberwell; Feb. 3, Empire, Croydon.
SO THIS IS LOVE (Red).—Jan. 27, P.O.W., Grimsby; Feb. 3, T.R., Peterborough.
SQUEAKER, THE.—Jan. 27, Grand, Bolton; Feb. 3, T.R., Leamington.
STRANGER WITHIN.—Jan. 27, Gaiety, Ayr.
STUDENT PRINCE (Macdonald & Young).—Jan. 27, Empire, Newcastle-on-Tyne; Feb. 3, King's, Glasgow.
SUNNY.—Feb. 3, Empire, Chiswick.
TERROR, THE (Ricketts).—Jan. 27, Empire, Woolwich.
THARK (J. Bannister Howard).—Jan. 27, Ashton-under-Lyne.
THIRD TIME LUCKY.—Jan. 27, Court, Liverpool; Feb. 3, T.R., Newcastle.
TIGER IN MEN.—Jan. 27, T.R., Blackburn.
TO WHAT RED HELL.—Jan. 27, T.R., Stockport; Feb. 3, Playhouse, Cardiff.
TRIAL OF MARY DUGAN.—Jan. 27, T.R., Portsmouth.
TWO LITTLE VAGABONDS.—Jan. 27, Empire, Croydon.
UP WITH THE LARK.—Jan. 27, T.R., Dewsbury.
VAGABOND KING.—Jan. 27, Empire, Chiswick; Feb. 3, Empire, Hackney.
VIRGINIA (Macdonald and Young).—Jan. 27, T.R., Norwich; Feb. 3, New, Cambridge.
VIRTUE FOR SALE.—Jan. 27, King's, Southsea.
YELLOW SANDS (Barry Jackson and Prince Littler).—Jan. 27, Grand, Luton; Feb. 3, County, Bedford.
YOUNG WOODLEY.—Feb. 3, T.R., King's Lynn.
77, PARK LANE.—Jan. 27, T.R., Guildford; Feb. 3, T.R., Plymouth.

RESIDENT COMPANIES.

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LANGLEY, HOWARD.—Argyll, Greenock.
LAUREATE PLAYERS.—O.H., Kidderminster.
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METCALFE, EARLE.—Workman's Hall, Ferndale.
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VENNER REP.—Palace, Scunthorpe.
VICKERS REP.—Olympia, Coalville.
WALKLEY & HEALEY REP.—Pav., Leicester.
WILSON, BERT J.—Tower Playhouse, Blackpool.

REVUES.

ALL FIT.—Jan. 27, Hippo., Manchester.
ALL RIGHT ON THE WESTERN FRONT.—Jan. 27, Hippo., Aldershot; Feb. 3, Empire, Swindon.
BARBED WIRE.—Jan. 27, Alex., Hull; Feb. 3, Pal., Halifax.
BIG IDEA.—Feb. 3, T.R., Dewsbury.
BOY BLUE.—Feb. 3, Hippo., Hamilton.
BUSINESS IS BUSINESS.—Jan. 27, Empire, Kilburn; Feb. 3, Grand, Clapham.
CASEY'S COURT.—Jan. 27, Pal., Watford.
CASINO DE PARIS.—Jan. 27, O.H., Middlesbrough.
CHRISTMAS PIE.—Jan. 27, T.R., Bury.
CLOWNS IN CLOVER.—Jan. 27, Hippo., Portsmouth; Feb. 3, Pal., Plymouth.
CLOWNS IN CLOVER (Arnold).—Jan. 27, Hippo., Ipswich; Feb. 3, Playhouse, Colchester.
COAST TRAIN.—Jan. 27, O.H., Workington.
CO-OPTIMISTS.—Jan. 27, King's, Glasgow; Feb. 3, King's, Edinburgh.
EVER SO GOOD.—Jan. 27, T.R., North Shields; Feb. 3, Alex., Widnes.
FOR GOODNESS' SAKE.—Jan. 27, Hippo., Wolverhampton.
FORM FOURS.—Feb. 3, Pal., Warrington.
FULL SPEED.—Jan. 27, Playhouse, Colchester; Feb. 3, Empire, Islington.
GET BUSY.—Jan. 27, Olympia, Dublin.
GREAT STUFF THIS.—Feb. 3, Hippo., Derby.
HAMMER AND TONGS.—Jan. 27, T.R., Crook.
HAPPY RAMBLERS.—Feb. 3, Empire, Middlesbrough.
HIGH SPIRITS.—Jan. 27, Empire, Middlesbrough.
IN OTHER WORDS.—Jan. 27, Prince's, Manchester.
INSURED.—Jan. 27, O.H., York.
INTRODUCE HER.—Jan. 27, Pal., Walthamstow.
JUST A MINUTE.—Jan. 27, Grand, Birmingham; Feb. 3, Pal., Newcastle.
LADS OF THE AIR.—Jan. 27, Hippo., Southend.
LARKS.—Jan. 27, Hippo., Derby.
LEAGUE OF NEIGHBOURS.—Feb. 3, Pal., Huddersfield.
LIDO FOLLIES.—Jan. 27, King's Hall, Dover.
LOOKER ON.—Feb. 3, T.R., Worcester.
LUCKY IN LOVE.—Jan. 27, Pal., Blackburn.
LUCKY PIRATE.—Jan. 27, T.R., Grantham.
MAKING GOOD.—Jan. 27, Pal., Oldham; Feb. 3, Pal., Blackburn.
MAKING WHOOPEE.—Jan. 27, Empire, Newport.
MERMAIDS.—Jan. 27, Col., Cheltenham; Feb. 3, Grand, Fulham.
MERRY WHIRL.—Jan. 27, Pav., Glasgow; Feb. 3, T.R., Edinburgh.
MILE-A-MINUTE.—Jan. 27, Pal., East Ham.
MIND YOUR STEP.—Jan. 27, Empire, South Shields.
MIRTH OF A NATION.—Jan. 27, Empire, Ardwick.
NOVELTY BOX.—Feb. 3, T.R., Rochdale.
NUTS AND WINE.—Jan. 27, Hippo., Exeter.
ONE DAM THING AFTER ANOTHER.—Jan. 27, Empire, Islington; Feb. 3, T.R., Windsor.
ONE GOOD THING AFTER ANOTHER.—Jan. 27, Met., Bootle.
ONE OF THE BEST.—Jan. 27, Empire, Dewsbury; Feb. 3, Pal., Bath.
PAINTED DOLLS.—Jan. 27, Hippo., Coventry; Feb. 3, Hippo., Aston.
PARISIAN PLEASURES.—Jan. 27, Pal., Burnley; Feb. 3, Pal., Bradford.
PARIS LIFE.—Jan. 27, Empire, Shepherds Bush; Feb. 3, Hippo., Stockton.
PARIS, 1930.—Jan. 27, Pal., Hammersmith; Feb. 3, Empire, Kingston.
PICCADILLY MELODY.—Jan. 27, Pal., Bradford; Feb. 3, Pal., Blackpool.
PLEASURES OF 1930.—Jan. 27, Empire, W. Hartlepool.
PLEASURE SHOW.—Jan. 27, Hippo., Huddersfield.
POLICE FORCE.—Jan. 27, New, Northampton; Feb. 3, Hippo., Norwich.
PONTOON.—Jan. 27, Empire, Ashton-under-Lyne.
R.A.O.B.—Jan. 27, Alhambra, Stirling.
REVIEW OF REVUES.—Jan. 27, Metropolitan, W.
RED LAMP.—Jan. 27, Hippo., Norwich; Feb. 3, Hippo., Ipswich.
RHYTHM.—Jan. 27, Pal., Plymouth.
RIPPLES.—Jan. 27, Empire, Glasgow.
ROUND THE WORLD.—Jan. 27, Pal., Huddersfield.
SEAFARERS.—Jan. 27, Empire, Swansea.
SEA DOGS.—Jan. 27, Pal., Reading.
SENSE AND NONSENSE.—Jan. 27, Empire, Birmingham; Feb. 3, Empire, Kilburn.
SHERRY COCKTAIL.—Jan. 27, T.R., Rotherham; Feb. 3, Pav., Liverpool.
SHOW A LEG.—Jan. 27, Hippo., Mexborough.
SHOW'S THE THING (No. 1 Touring).—Jan. 27, Empire, Nottingham; Feb. 3, Hippo., Huddersfield.
SKETCH BOOK.—Jan. 27, Pal., Southampton.
SOMETHING NEW.—Jan. 27, Collins', Islington; Feb. 3, Hippo., Ashton-under-Lyne.
SPLENDOUR.—Jan. 27, T.R., Barnsley.
STAGE DOOR, THE.—Feb. 3, Bedford, Camden Town.
SURPRISE PACKET.—Jan. 27, Empire, Finsbury Park.
THIS YEAR OF GRACE.—Jan. 27, Hippo., Sheffield.
TWO GLORIOUS HOURS.—Jan. 27, Empress, Brixton.
UPS-A-DAISY.—Jan. 27, Hippo., Balham; Feb. 6, Hippo., Aldershot.
VENT DE FOLIE, UN.—Jan. 27, Pal., Halifax; Feb. 3, Pal., Carlisle.
WHAT PRICE THE NAVY?—Jan. 27, Hippo., Brighton.
WAKE UP AND DREAM.—Jan. 27, Empire, Sheffield; Feb. 3, Alhambra, Bradford.

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Taylor, Miss Daisy
Titheradge, Miss Madge
Tod, Mr. Quentin
Tootill, Miss Daisy
Turner, Mrs. A. McNicol
Tyser, Miss E.
Venus, Mrs. K.
Vere, Miss Vera
Vernon, Captain R.
Vernon, Mr. Claude
Victor, Mr. Fred
Warren, Mr. Denier
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BEDFORD.

ROYAL COUNTY THEATRE.—L. and M., Mr. E. Graham-Falcon; B.M., Mr. William B. Welsh.—"Young Woodley," by John Van Druten, and presented by Keith Kenneth, in conjunction with Clifford Alderson, played to crowded houses at the County Theatre last week. As Young Woodley, Rodney Ackland deserved the enthusiastic applause of the audience. The "coltishness" and the mentality of the typical schoolboy, his various moods, were well thought out and portrayed by Mr. Ackland. As Woodley's brother prefects Vining, Ainger and Milner, Messrs. Arthur Childs Clarke, Patrick O'Moore and Terence Noble played to perfection. A typical "fag" (Cope) was found in Billy Speechley, and Frank Fenton, as the pompous, sarcastic House Master, was excellent. In the difficult part of Laura Simmons, the House Master's young wife, Leonora Corbett was both charming and clever. This week, Barry Jackson and Prince Littler are presenting "Bird In Hand," by John Drinkwater.

READING.—The Mary Hay Players are producing "Much Ado About Nothing" and "Mr. Wu" at the County Theatre, Reading. The characters are all impersonated by well-known local amateurs. Messrs. Clayton and Hough are presenting the musical play "Sea Dogs," at the Palace Theatre. The company is sixty strong, and includes twenty-four ex-Naval men and the Twelve Ziegfield Girls.

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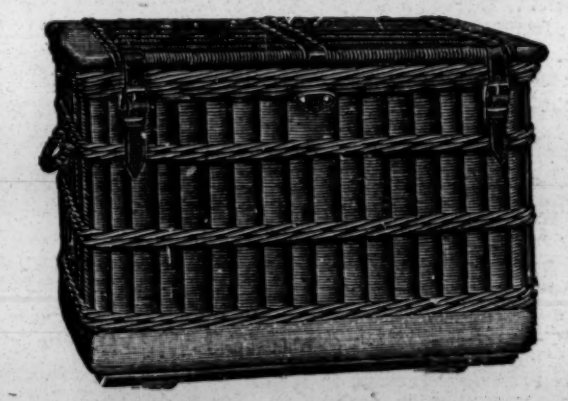
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The VARIETY WORLD

Golfers Getting Ready.

At the special meeting of the Vaudeville Golfing Society Committee, held last Wednesday, more was discussed than the mere matter of the forthcoming annual general meeting, due at the Old Vaudeville Club, on Friday, Feb. 14th, at 11 a.m. The Committee-men actually got down to the arrangement of the opening fixtures for the new season.

Proceedings will begin on March 19th—the initial fixture being an open meeting to be held at the South Lodge course. This event will be open to all members of the South Lodge Club as well as to the Vaudevillians. There will be a medal round in the morning and a "flag" competition in the afternoon. As no fewer than seven prizes are being put up for the occasion, there will also be plenty of "pots" to go round. Three will be allotted to the morning round; a similar number will be apportioned to the best of the flag-carriers in the afternoon, and, in addition a special prize will be reserved for the best scratch score in the morning.

Another important fixture which figures quite early in the list is the annual match against the Southern Golf Professionals. It has been decided that, once again, this fixture shall be played at South Lodge, and that Daragon, the local professional, shall be asked to raise a team to meet the Vaudevillians. The date has been fixed for Friday, April 4th, when a team of thirty players will be required. Will all members who are in Town that week kindly, therefore, make a note of this date, as it will be no easy matter to raise so big a team, and it is most important that the Pros. should not be let down (as, after all, they give up a day's work to attend the fixture).

The programme will be as follows:—Two rounds to be played, dinner at Rule's Restaurant in the evening, followed by a show, and probably a return to Rule's to finish what should be a happy day. The inclusive charge for a member and his professional guest will be 25/-, which sum also includes caddie's fees and tips. At this price we should say it was "money for jam!"

New Members.

Incidentally, the Committee meeting also elected two new members. These are Clay Keyes, the well-known single turn and Cyril Duke, who is at the Gaiety Theatre.

The Two Tommies.

The final of the Christmas Handicap was played off at Sudbury last week, the protagonists being Tom Bell and Tom Gamble. Both know how to play, but Tom Bell was in irresistible form on this occasion, beating his opponent by no less than 6 and 5. Which was hard luck for Gamble, at catching his adversary in such good form. However, he laughs longest who laughs last, and Bell has had his handicap dropped by 2 strokes to 16.

Complimentary Lunch to J. Henschel.

As was foreshadowed in these columns some time ago, Jack Henschel has retired from the post of Maten and Press Secretary after five years' conscientious labour. To show their appreciation of Jack's efforts the Society are holding a complimentary luncheon in his honour. This function will take place at Rule's on Friday, February 7th, commencing at 12.30 p.m. It is only fitting that Jack should be given a bumper send-off, and all members who intend to be present should send their names in at once to Mr. J. Alex Rose (Hon. Assistant Secretary), at 20, Primrose Hill-road, N.W.3. A charge of 2/6, payable on the day, is being made for the lunch.

Agents' Association Annual Meeting.

The third annual general meeting of the Agents' Association, Limited, will take place on Wednesday next, Feb. 5th, at 3.30 p.m., at the Feldman Rehearsal Theatre, 125, Shaftesbury-avenue, W.C.2. The chair will be taken by Mr. Ernest Edelsten, the President.

Mr. Joe Peterman's Accident.

We very much regret to hear that Mr. Joe Peterman, the well-known impresario, had an accident last week. In stepping off the early morning 'bus at Maidenhead station his foot caught in the curb and he fell and broke three of his ribs. He is now lying all strapped up in his bed at his house in Maidenhead, where he has lived for the last twenty years. We are glad to say that he is progressing favourably.

The accident occurred at a most unfortunate time, for Mr. Peterman was just about to produce his plays as "talkies," and the work has had to be temporarily postponed.

Brinsworth Matinée.

Mr. Cecil De Lee is giving a matinée on Tuesday afternoon, February 18th, at 2.15, for Brinsworth Week, by kind permission of Mr. R. H. Gillespie. Mr. De Lee feels sure that all those artistes who are working in Glasgow and the vicinity during the week of Feb. 17th will readily come forward as they always have done for the cause of their less fortunate brother and sister artistes, and would be grateful if those artistes would kindly drop him a line volunteering their services as soon as possible to enable him to put the printing matter in hand.

Brinsworth Week at Manchester.

An all-star variety matinee, in connection with Brinsworth Week, will take place at the Manchester Hippodrome, by kind permission of Sir Oswald Stoll, on Thursday, February 13th, at 2 o'clock. Artistes who will be working in Manchester and districts, or in the outlying towns, during that week, are asked kindly to offer their services to Mr. Geo. H. Barrasford, manager of the Hippodrome.

Big Variety with "G.G."

Since resuming work in town at the Palace, Walthamstow, Gertie Gitana and a good supporting company have been responsible for excellent business which was repeated at the Metropolitan and the Empress, Brixton. This popular star is most enthusiastic about the future of variety. After a brief provincial tour, Miss Gitana returns to town to commence another variety season on the Summers Brown circuit.

Clapham and Dwyer.

Paying their first visit to the Hippodrome, Bristol, last week, Clapham and Dwyer were given a real West of England welcome following their success at other houses on the Stoll tour. These B.B.C. favourites are appearing at the Hippodrome, Belfast, this week, and remain the following week for other engagements with the B.B.C.

Fine Artistes for "Fine Feathers."

The Kenealy Sisters have made a big impression in the pantomime at the Prince's Theatre, Bristol. They are playing the Queen's Pages in "Queen of Hearts," and although they have little to do in the story, opportunities are provided for them to introduce their own specialities, which are much enjoyed. From three offers for production, they have selected that of "Fine Feathers," which is being produced in March, and for which they commence rehearsals immediately after their present engagement on Feb. 15th.

Billy Matchett.

That successful pantomime dame, Billy Matchett, concluded another successful season last Saturday at the Borough Theatre, Stratford, under the management of Leon Salberg. After two weeks' vacation, Billy resumes in variety in the North, and at the moment is considering an offer for a new production which is being staged towards the end of March.

Pickard's Syncopaters.

Jimmy Pickard and his Chinese Syncopators will be seen in town next week at the Luxor Cinema, Twickenham, which precedes another season on the Continent with visits to Paris, Rome, etc.

Moore and Lewis.

Headlining an excellent programme last week at the Hippodrome, Bristol, Moore and Lewis are back at the Holborn Empire this week. This clever couple must conclude their stay here in a few weeks as they are due to sail for America on March 19th, to open at the Capitol Theatre, New York, on April 4th. For the week of March 10th next, Sammy and Patti are due to appear at the Astoria, Brixton and the Café de Paris.

The Victoria Girls.

We met Mrs. Rodney Hudson at the Hotel Cecil on Friday, and she told us that this famous troupe were appearing eight times every night this week—three performances a day each at the Brixton Astoria and the Piccadilly, and two at the Holborn Empire. The latter is a quick return visit.

Van Horn and Inez.

After extending their visit here from six weeks to nearly eighteen months, Van Horn and Inez returned to America on Friday last by the "George Washington," following a most successful and happy tour in England and on the Continent. It is not surprising to hear that Earl and his charming partner have been re-booked for return engagements both here and across the Channel, and according to present arrangements will be back in September next, when we are promised some more sensational skating feats. These clever folk will take the opportunity of visiting their relatives in Portland, Oregon. They are looking forward to their return visit here as they have made a host of friends during their stay.

Bertha Herbert.

On their return from abroad a few weeks ago, Bertha Herbert was agreeably surprised at the pantomime rehearsals at the Prince's Theatre, Bristol, to meet the Kenealy Sisters, whom she last saw in South Africa when she was playing in musical comedy. Bertha has done much good work in production in Africa, India and Australia. In the pantomime at Bristol she is playing the rôle of Sarah Ann in "Queen of Hearts."

Power's Elephants.

Now playing the Stoll tour, Power's Dancing Elephants have proved an extraordinary attraction on this circuit, and have been secured for the summer season at Blackpool. While they were appearing at Manchester recently Harry Hall took the opportunity of seeing them.

Cornalla and Eddie.

Returning from South America a few weeks ago, Cornalla and Eddie express high praise of the management during their engagement in Buenos Aires and Monte Video. Offers to extend a season of sixteen weeks had to be declined owing to bookings here, and they may return to the South next year.

Dancing at The Cape.

Writing from Cape Town on New Year's Eve, Jack Browning says he was having a most enjoyable time in Africa, and that particular week was in the company of Payne and Hilliard at the Tivoli. The following week he was looking forward to the visit of Marjorie and Harry Ristori and Joe Marks. When Jack returns home in a few weeks, he proceeds to the Continent for further seasons in France and Germany.

Variety Artistes' Federation.

Members of the V.A.F. are asked to note that 3 Death Levies are now due on the 1930 Book. Red Stamps, 4.

Fred McNaughton's Illness.

Fred McNaughton, elder son of the late Fred McNaughton and Georgina McNaughton, has been operated on for appendicitis and is now recovering. Mr. Archie Pitt very kindly allowed Mr. McNaughton to leave the "Lido Follies" Company for his operation and to return as soon as he has recuperated. Fred very much appreciates their kindness to him during his illness and the sympathy shown him and the family in the loss of his younger brother (Jock) during the time he was in hospital. The sad news was kept from him until he was sufficiently recovered to be told.

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LONDON VARIETY THEATRES.

THE COLISEUM.

Sure judgment is displayed by Sir Henry Wood in his arrangement of programmes for the Coliseum. While keeping to music of established popularity, he is never hackneyed. On Monday he must have given delight to every soul in the house with at least one of the classics he had chosen. The "Minuet in A for Strings" by Boccherini may be accepted in a matter-of-fact spirit by critics, but to many common-or-garden amusement seekers its expression of an exquisite grace in living is nothing short of magical—a slipper left by the Cinderella of a bygone age. Others may find equal joy in Schubert's "Rosamunde" ballet music, or Handel's Sinfonia to Part III. of "Solmon," while Wagnerites are satisfied by the "Song of the Rhine Daughters" from "Götterdämmerung." There is also the Scherzo from Mendelssohn's incidental music to "A Midsummer Night's Dream," and humour is provided by Dr. Ethel Smyth's mirthful overture to "The Boatswain's Mate."

The rebellion of dummies against ventriloquists is on the increase. Since "Battling McGinty" was first performed here, the boxer has introduced into his part an embittered outburst against those who, purely and simply because they can speak without moving their mouths, earn their livelihood while sitting at their ease. "How acrobats must dislike you," says McGinty to A. C. Astor; angered by his master's calm, he cries. "I hate ventriloquists," with a show of feeling which carries us away.

De Biere can well afford to dispense with the elaborate machinery of magic. His present performance, which is rather that of a conjuror than of an illusionist, is brilliant. No vanishings, transformations or levitations can equal in mystery his tricks with the egg that he "produces" out of a boy while his wrists are held, the hoops that he catches on his arms while his thumbs are tied, and the rope which he joins after it has been cut in halves.

Isa Kremer comes back to charm us again with her acting of folk songs. The Baker Boys execute the feats of the jockey act within a ring fence, Zibral performs his merry pranks with strange musical instruments, and the Irwin Sisters dance as though one were the reflection of the other. "The Thief" introduces Walter Fehl as a burglar who tries to steal jokes from Murray Leslie as a comical constable.

VICTORIA PALACE.

Novelty early exerts its influence at the Victoria Palace this week in the shape of Edward Victor, who follows some slick tricks with fascinating and extraordinarily realistic shadowgraphs done with the hands. Peel and Curtis, highly Yiddisher, follow, and fool admirably, coining laughs out of a falling curtain.

Charming Violet Essex, in one of the attractive new ankle-length frocks of electric blue satin and tulle, sang "Rio Rita," which was accorded the enthusiasm of a prime popular favourite, and then gave the lilting "If I Had a Talking Picture of You," followed by that favourite melody, "Homing." Miss Essex's smiles are as pretty as her singing—and we wish she had sung again! Afterwards came laughing, neat-footed, artistic Tucker made his bow—and bow—and carried his orchestra through "Happy Days Are Here Again," "In My Mother's Eyes," "Singin' in the Rain," and "Sing Me a Song of the Southland," singing and fiddling as easily as ever.

May Henderson is a live wire who never fails to get the best fun out of her audience. She followed her slick male impersonation song, "Poor Lad, Poor Boy," with an impression of a dusky hobo asking "Blue Bird, Come and Sing Me a Song." This is a rollicking act, for May knows the way laughs are made.

Wright and Marion describe themselves as America's Destroyers of Gloom. They have some excellent comedy stuff, not the least of which is Wright's ecstatic breaking away of handfuls of his hat! The Fifteen Romanos present an impressive spectacle as the curtain rises on their muscular bodies already arranged in gladiatorial heaps. They manage their balancing feats with neat rapidity and deserve the applause lavished on them. One may wait a long while for Fred Duprez, but once he is there we are struck afresh with his artistry. Fred never forces himself on his audience, but quietly spins his yarns, with only now and then a gleam of the eye to show that he is in sympathy with us as we are in sympathy with him. His song, "Since I've Learned to Sing," is a delicate bit of comedy.

Barbette came to finish a strong programme, and mimed and posed in a truly feminine manner, determined not to give himself away until he removed his wig. His is a graceful and thrilling performance, beginning in wire-walking and ending in breath-taking feats on a trapeze.

QUEEN'S, POPLAR.

A bright variety programme is always a great attraction to the regular visitors to the Queen's, especially when popular favourites are billed. A particular star, who is always sure of a hearty welcome, is that delightful entertainer G. H. Elliott, and at the moment George is in a happy mood for he is the proud possessor of some very catchy numbers of which he gives a fine selection. For his opening number, G. H. renders in his cheery style "Up With the Lark in the Morning," followed by "I'm in Love with you, Honey," and "Someday, down Kentucky way," the chorus of each offering being sung by the audience with much enthusiasm, his clever dancing being greatly appreciated.

Cockney humour, when presented in the East End, must be natural and perfectly correct, and in Ben Osborne and Nellie Perryer we have two artistes who are experts in this, consequently they are an unqualified success. To see and hear Ben and Nellie in their motor skit is a treat, their numerous quips and gags and humourous bickerings, cleverly conceived, creating shrieks of hearty laughter. These performers are an absolute joy and an excellent tonic. Incidentally, their property motor is an ingenious piece of handicraft and is responsible for some of the fun.

A welcome contribution is that of Mr. Jay Green, comedian and mimic, who has a pleasing yodelling voice and is also particularly brilliant in his impersonations of various characters. Miss Dorothy Astra in popular melodies at the piano has a pleasing style and a fine voice, her rendering of "Before I Grew Up to Love You" being an effective item.

Quite a novelty is "Dream Fantistique," an Electrical Phantasy, in which various figures romp about the stage from a black background. The effect is quite pleasing and provides a distinct change and the producers, El Radianto, are to be congratulated on giving us something original.

That delightful impersonator of children, Mr. Wilson Hallett, is excellent in his many impressions and secures a splendid ovation for his fine entertainment, whilst "Kranton," in his musical act "Repairing a Piano," proves himself a good comedian and an expert on the Xylophone. Valbere and Assistant in her classical act "The Modern Eve" complete a capital entertainment.

THE METROPOLITAN.

The standard of the turns at the Metropolitan this week is as high as ever, and an enthusiastic audience was showing its appreciation in no uncertain manner. Bert Errol is here with his clever young daughter Betty. Bert's female impersonations are some of the best things seen on the variety stage. His "Why do they call me Good Queen Bess?" is by way of becoming a classic. This was received with acclamation. Bert made his exit on this but previously he gave two other excellent numbers. Betty sang two popular numbers with much charm and danced attractively.

Another excellent turn is that of the Le Fres, Eric and Renee, whose "odd spot of fun" gave us some wonderfully clever acrobatic dancing.

Barry Ono was a popular performer in the first half of the bill, with his entertaining excerpts from the old music hall favourites. The audience seemed to know all the choruses and joined in with evident relish. One feels that the memory of Albert Chevalier will persist. Also in this half of the programme were the Aston Brothers and their lady companion in "Page boys at Play"—a cycling act.

The second half of the bill was filled by the "Margate Pedlers" in a "Review of Revues" produced by Leslie Fuller and Syd Courtenay. There were some delightful numbers in their cleverly devised revue to and one or two very humorous ones. I liked Eric Perceval and his violin very much. The Sunday School treat won more than a few laughs while "All Right on the Western Front" was a great success. Leslie Fuller made as funny a Private Smith as he did a curate. There was no doubt about this turn appealing to the audience.

Other good numbers by the Pedlers were "Bill's Football Prize" and a dancing scene, also Vetter in a character study, but "All Right" carried off the honours.

THE GRAND ORDER OF WATER RATS

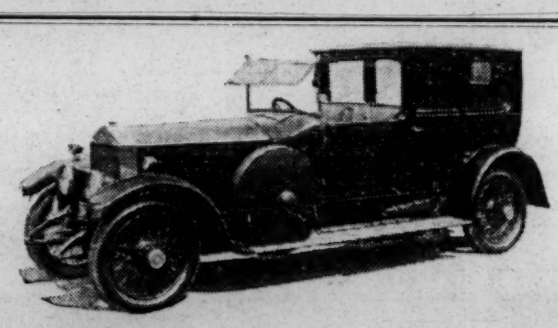
PRESENT "RATS" AT ILFORD.

It was a memorable night at the Ilford Hippodrome on Monday, and we hope the "memorable" is prophetic, for on that evening the paramount force in variety organisation presented their super vaudeville show called "Rats." The programme gave a list of the names of music-hall stars who are members of this exclusive Society, together with an account of its objects. All those present at the first house at Ilford on Monday, which was crowded, would testify to the excellence of this effort to resuscitate variety, and would readily prophesy its success.

It was especially pleasing to notice that the leading lights in the Water Rats' organisation are included in the programme. Thus we have King Rat Talbot O'Farrell, and Past King Rat Fred Russell taking leading parts. After "A Bit of Music by the Orchestra," including "Three Blind Mice," with Mr. Harry Bradley conducting, we have "A Bit of a Raid by the Police," and in this Mr. O'Farrell, as an Inspector, with the rest of the male members of the cast as constables, firstly in the auditorium and afterwards on the stage, "arrest" the audience for two hours' enjoyment. The Girls next appear in "A Bit of Sunny South," and their cubist costumes soon give way to some very attractive ones, and this octette dance delightfully. The next "Bit" is Comedy at the Piano by Mr. James Stewart. His "tramp" work includes some clever playing and some capital humour, particularly in his contretemps with his "man." At the close of his act Miss Jennie Gregson appears; the popular Lady Ratling who was such a success at the recent Water Rats' Ball Cabaret, sings "Forward young man" and dances, only to be interrupted by Mr. Dave O'Toole with some apposite remarks from a box, and finally by the Bros. Egbert. The Happy Dustmen make their entrance through the stalls, complete with "props" and, after some funny business with Miss Gregson, they proceed to cause roars of laughter with their own speciality.

How the audience roared at their efforts to beat that carpet! After a slight interruption by Mr. Dave O'Toole, Miss Dorothy Colston sings "The world's greatest sweetheart" and "Danny Boy" in her own delightful way. Mr. Dave O'Toole again tries to interrupt, but Mr. Fred Russell's ventriloquial sketch soon occupies the stage. His numerous "robot" creatures, his excellent technique and his clever comedy in "A Breach of Promise Case" keep the audience both interested and amused. Is there another ventriloquial act in which seven dummy figures are introduced? Mr. Russell's voice is thrown into each in turn and in quick succession, and he speaks himself also as counsel for the prosecution. Gladys, the plaintiff, is well played by his lady assistant. There is a "Bit of Revue," contributed by that delightful artist Robert Reilly and his Kilkenny Kittens. Mr. Reilly opens with "Dublin," sung in his own inimitable way; "Bridget O'Flyn" follows; then the Kilkenny Kittens, such pretty girls, sing and dance to "Donnybrook Fair," and after a medley number and a neat solo dance by Mr. Reilly, a double jig brings the curtain down to torrents of applause.

A sailor number, with Miss Dorothy Colston singing and the girls dancing, opens the second half, to be followed by Mr. Billy Kay. He is a fellow of infinite jest, and in style, appearance and general demeanour, inspires the heartiest laughter. His "Cutie" song and the ensuing business, patter and dance is very funny. His "Madame Pushoffske," too, is a comedy gem, and his big boot dance really good. A charming young lady assists him. After his abortive attempts to interrupt the show, Dave O'Toole is at length allowed to do so, and his Spanish song with guitar accompaniment by a trio including the Bros Egbert and Mr. Billy Kay, is well received. A smart cross-talk "Bit," song and dance, "I'd still love you," by Miss Jennie Gregson and Mr. James Stewart lead's up to Mr. Talbot O'Farrell's "Bit of Irish," with Mr. Reg Howard "at the piano." Mr. O'Farrell, who was in his usual good form, opened with "Hypocrites," told some really new stories and pattered as only Talbot can. "Mother's Smile" and "O'Rafferty's Daughter" are very different numbers, but they were each rendered with equal brilliancy by Mr. O'Farrell. "Ireland and Me," his closing number, which Mr. O'Farrell said that he sang on his first appearance in London, gained him a wonderful reception. The finale was called a "Bit of the Wild and Woolly West," and in this Mr. Fred Russell recited a blood-curdling story of life on the ranch, which was enacted by the other members of the company in ludicrously funny style. "The Water Rats' Anthem" brought the curtain down amidst great enthusiasm.



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FROM THE SONG PUBLISHERS.

B. Feldman and Co.

It has not taken alert artistes long to make the acquaintance of the very fine budget of songs from that wonderful talkie success, "The Gold Diggers of Broadway." Since the announcement that all nine of these big winners were published by Feldman's, the House of Hits has been besieged, and everybody votes the numbers "terrific." The plaintive words and melody of "Paint the Clouds With Sunshine," the gay lilt of "Tip-toe Thro' the Tulips With Me," the clever lyric and catchy tune of "Keeping the Wolf From the Door," and the various distinguishing qualities of "Go To Bed," "Mechanical Man," "In a Kitchenette," "Song of the Gold Diggers," "What Will I Do Without You?" and "And Still They Fall in Love," have made an irresistible appeal, and all these fine songs are assured of enormous success.

Feldman's are handling the biggest and best batch of numbers heard for many years, and, in addition to the above, artistes and bands all over the country are scoring with "My Song of the Nile," "When You've Gone," "Am I Blue?" "I've Never Seen a Smile Like Yours," "Smiling Irish Eyes," "Maybe, Who Knows?" "Lady Divine," "What Should We Do Without Gravy?" "Rabbit and Pickled Pork," and "When Are You Going To Pay Me What You Owe?"

Syd. Partridge and his popular Melody Six report big success with all the leading Feldman numbers. This snappy combination is particularly successful in its interpretations of "My Song of the Nile," and "I've Never Seen a Smile Like Yours," which, Mr. Partridge says, are always requested.

Appearing this week at the New Cross Empire, Jack Hylton's famous Band scores a sensational hit with "Tip-toe Thro' the Tulips With Me," and "My Song of the Nile"—two of the most popular numbers of the day.

Camille Gillard, the popular Belgian tenor, is now making a special feature of "My Song of the Nile," and makes an outstanding hit with this beautiful waltz-ballad at Liverpool and Birkenhead this week, where he appears at the Rivoli and Queen's respectively.

The famous St. Hilda Band, following a successful season at the Olympia Circus, appear this week at Aston Hippodrome, and score a big hit with "Lady Divine" and "My Song of the Nile."

That popular vocalist, Claude Worth, appearing in Ernest King's "Round the World" Revue, is scoring a sensational hit at the Palace, Huddersfield, this week with "My Song of the Nile." Mr. Worth puts over this fine number in great style.

The Barnes Operatic and Dramatic Society scored a notable triumph with its splendidly produced version of "Dick Whittington." The well-known panto-mime subject was cleverly re-written and arranged by John C. Broad, and the principals included Stella Butt, in the title role, and Marion Ranson as Alice. Feldman numbers were well to the fore, and notable song successes were "My Song of the Nile," "Painting the Clouds With Sunshine," and "Rabbit and Pickled Pork." The amateurs displayed an exceptionally high standard in this, their first pantomime.

"Ripples" Revue is the attraction this week at the Empire, Glasgow, and Feldman hits in this fine production include "Smiling Irish Eyes," "Love is Like a Rose," and "My Song of the Nile."

"Lads of the Air" appear this week with enormous success at the Hippodrome, Southend, and score all along the line with "My Song of the Nile," "You're All the Better For That," "Tip-toe Thro' the Tulips," and "Painting the Clouds With Sunshine."

The U.S.A. Four continue to be enormously popular at the Tivoli, Aberdeen, this week with "My Song of the Nile," "Lady Divine," and "Painting the Clouds With Sunshine."

Those popular artistes, Archie and Nanette report big success with "Tip-toe Thro' the Tulips With Me," "Maybe, Who Knows?" and "Lady Divine."

Freckles Fuller reports that he is scoring an enormous hit with "I've Never Seen a Smile Like Yours," theme song of the well-known talkie success, "The Perfect Alibi." This number is immensely popular everywhere.

Tom Deere continues to make an outstanding hit with "My Song of the Nile," and "Maybe, Who Knows?"

Debroy Somers and his famous band are making a most artistic feature of the popular waltz, "My Song of the Nile," the most popular waltz of the day, in fact!

Popular Alan Francis is scoring all along the line with "My Song of the Nile," "Smiling Irish Eyes," and "When You've Gone."

Members of Feldman's Orchestral Club are receiving the finest talkie musical hits of the day, and seven more are added to the total with the issue of this month's parcel. Among the talkie hits which are at present sweeping the country and being broadcast and recorded by all the leading bands are "My Song of the Nile," "Tip-toe Thro' the Tulips With Me," "I've Never Seen a Smile Like Yours," "Painting the Clouds With Sunshine," "Smiling Irish Eyes," "Lady Divine," "Am I Blue?" "Let Me Have My Dreams," "Wishing and Waiting For Love," and one of the very latest waltz winners—"Love Is Like a Rose."

No band leader can neglect to join Feldman's Orchestral Club, and any leader outside the member's ranks should write immediately to the Manager of the Orchestral Department for full details.

Lawrence Wright Music Co.

Although we may be wrong in some things, there is no doubt that artistes who have the discretion to choose that great Wright hit "I May Be Wrong," will be undoubtedly W-right. This number is a great novelty fox-trot, and has a particularly novel theme. Camille Gillard, writing from the Lyric, Liverpool, tells us of the great success he has made with "The World's Greatest Sweetheart" and the "Cradle" song, the latter number is unquestionably being talked about right through the profession, and amongst those who are featuring, or intend to feature this great heart ballad, we can count on such artistes as Bob Barlow (putting it over as only he can), Fred Lake and Partner, Sam Dutton, Murray Stewart, and the Kildaires. Miss Olga, of the Iris Olga Four, at present working with great success "Let Me Dream in Your Arms Again," has in active preparation "I May Be Wrong."

Harold Wellesley, at present appearing at the Theatre Royal, Portsmouth, is wonderfully pleased with the great reception accorded to "Don't Be So Unkind," this number going over very big.

Virginia Davis, who is a very keen and enthusiastic Wright supporter, gave us a visit with the happy news of her wonderful success with "S'posin'" and "World's Greatest Sweetheart."

That jovial lad, Terry Wilson, already a singer of all that is best in Wright hits, has several winners in his act, likewise Terry has others in active preparation.

Marie Santoi has put into her act "Come On, Baby," "S'posin'," and is really delighted with the great reception and result that she gains with these two numbers.

In "Paris Life," that well-known recording artiste Harry Shalson, is an outstanding hit with "S'posin'," which Harry puts over as only he can.

Jack Lane is very enthusiastic of the great merit of "Jollity Farm," which he has in active preparation.

At the Granville, Walham Green, last week, we had the pleasure of seeing Will A. Jackson's "Pleasure Show." Will has undoubtedly got a great show, and that tower of strength Harry Wray, with his White Guards Band were putting over with terrific success "Come On, Baby" and "This is Heaven." Harry paid us a visit, and is putting into immediate rehearsal several other sure winners.

Bernard Knowles and Zoe Corner have included "I May Be Wrong" in their repertoire, and have every confidence in this number to be the mainstay of what has always been a pleasing offering.

Bob Fisher, who is one of the outstanding hits on the bill at the Palladium this week, is creating a great impression on his enthusiastic audiences with his rendering of "Every Day Away From You" and "This Is Heaven."

New publications, 2s. each. No professional copies: "My Man o' War," "La La Mamma," "Dougherty is the Name," "I've Got to See My Partner," "I'm An Old-fashioned Guy," "Ten Sweet Mamas," "Imagine."

Campbell, Connelly and Co., Ltd.

C. & C. starts the New Year with a blaze of miracle hits. "Aren't We All?" is the "Sunnyside Up" riot, and Jack Hylton and his Band make a wonderful feature of this smashing success. "Underneath the Russian Moon" is the absolute melody waltz sensation of the season. "Recollections," as a "sob" waltz ballad, has had no equal since "Together." "I've Got A Feeling I'm Falling" is sweeping the country. "Dream Mother," the "sob" fox-trot ballad, got home at the first time of asking, and "If I Had A Talking Picture Of You," well the title is good enough—the lyric is a masterpiece and the melody a triumph.

"Give Yourself a Pat on the Back" is, of course, the chorus song of the year, and now we give you the most powerful ballad in years, "My Fate Is In Your Hands." Get this at once—it is a veritable sensation. The Irwin Twins have scored a big hit with "If I Had A Talking Picture Of You." Gertie Gitana continues her clever performance of "Ever So Goosey," and is adding "Recollections," the new waltz ballad, to her repertoire.

Gladdy Sewell is giving a most novel performance of "Mean To Me," a wonderful artiste with a wonderful song. In "Introduce Her," Mounsey and Clark are making their usual hit with "Blue Hills of Pasadena," Anita Jeans scores with "Do Something," and Bernard Wells is successful with "I'll Always Be In Love With You."

Ethel Revnell and Gracie West are a riot with "Ever So Goosey," and the Macari Bros., in addition to "I'll Always Be In Love With You" and "Ever So Goosey," have now produced "Give Yourself a Pat on the Back," which is always encored. Percy Pryde is having a record success with "Dream Mother." Jack and Hilda Grayson have two C. & C. hits in "I've Got A Feeling I'm Falling" and "Breakaway." Haig and Escoe have a real winner in "I've Got A Feeling I'm Falling."

In "Ways of the World" revue, Mona Marsh makes a terrific hit with "Blue Hills of Pasadena" and "I've Got A Feeling I'm Falling." Lowe and Webster are making a phenomenal hit with "Don't Make My Heart Your Plaything." The Geddes Bros. have now produced "I've Got A Feeling I'm Falling," with the usual triumphant results. Nellie Cotter, the charming fairy queen in "Dick Whittington," is making a phenomenal hit with "Dream Mother." Rossini and

(*Continued on page 13*).

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FROM THE SONG PUBLISHERS.

(Continued from page 12.)

Gwen are making a hit with "Ever So Goosey," "Mean To Me," and "Underneath the Russian Moon." Francini Ollorns gives a delightful and novel rendering of "I'll Always Be In Love With You" and "Recollections."

Marini and Maurice have two sure-fire hits in "I've Got A Feeling I'm Falling" and "Sunnyside Up." In "Mile a Minute" revue, Billy and Myra McKenzie have two hit songs in "Underneath the Russian Moon" and "Louise." Victor Duprez and his Band score with a hot version of "Breakaway," with the assistance of the six "Mile a Minute" Girls, and the Two Boys get away with "Do Something." Marie Holt and her two clever assistants feature "Breakaway" and "I've Got A Feeling I'm Falling," beautifully staged and costumed.

Connie Rhodes and Len Clifford, in "Full Speed," have an "express" riot in "Breakaway." Jackson and Blake continue their wonderful success with "Breakaway" and "Do Something." At the Brixton Theatre, Ivy Wensley, the charming principal girl, makes a hit with "Dream Mother." Lily Lansdowne has the choir "out front" giving themselves a "Pat on the Back." Ellis Vizard gives a glorious rendering of "I'm Marching Home To You," and with Irene Hill scores with "There's a Place in the Sun."

In "Nuts and Wine," the pretty and talented Broadway Girls score with "I've Got A Feeling I'm Falling" and "Ever So Goosey." Billy Bernhart and Neville Delmar get across in a most original manner with "There Ain't Many Babies About," and they have the audience singing "Give Yourself a Pat on the Back." The Rascals Band play and sing "To Be In Love," "Walking With Susie," "Underneath the Russian Moon," and "Breakaway." The Four Edmond Boys have found another C. & C. hit in "So the Bluebirds and the Blackbirds Got Together."

Walter Williams and Marjorie Lotinga are making their usual great success with "I've Got A Feeling I'm Falling," "Louise" and "Peace of Mind." Peter Bernard, assisted by Bobby Alderson at the piano, has now added "Dream Mother" to his repertoire with gratifying results. The Two Alberts are delighted with their reception of "I'll Always Be In Love With You" and "Do Something." Carlotta Mosetti and her Girls give a really delightful singing and dancing exposition of "To Be In Love."

Jack Hylton and his Boys have three hits in "Breakaway," "Walking With Susie," and "That's You Baby." Three Girls and a Boy, in their singing and dancing pot pourri, clean up with "Breakaway," "Mean To Me," and "Do Something." Lollie Holt and her musical Hussars in Gilpin's "Cinderella" pantomime, feature the following C. & C. hits: "Do Something," "Mean To Me," "I've Got A Feeling I'm Falling," "I'm As Good As You," and "I'll Always Be In Love With You," with which the charming Cinderella and Page score a triumph. "Dream Mother" is a big hit for the Babes, also "Give Yourself a Pat on the Back" and "There Ain't Many Babies About." Reg Lever, the exhilarating entertainer in "Lucky Lads," is making "Breakaway" and "I've Got A Feeling I'm Falling" the hits of the show.

Francis and Day.

Amongst the most effective items Layton and Johnstone have ever given to the public are "Singin' in the Rain," "You Were Meant for Me," and "Broadway Melody." All these numbers are features of their repertoire at the Kingston Empire this week.

Harry Shalson renders "Honey" and "Singin' in the Rain" in a clever and original manner at the Shepherd's Bush Empire this week, where he provides some artistic work in "Paris Life" Revue. The Houston Sisters are heard to good advantage in "Rio Rita," which is a new addition to their act. This duo are deservedly popular at the Hackney Empire this week.

"Honey" continues to be an outstanding hit in "One Dam Thing After Another" at the Islington Empire, where it is excellently put over by those wizards of the accordion, The Macari Brothers. Their next additions will be "The Pagan Love Song" and "Singin' in the Rain." Keen discrimination in his choice of material is shown by Bob Fisher, who appears to good receptions at the Palladium this week. "The Sun is at My Window" is at present his big song.

Appearing at the Victoria Palace this week, Violet Essex wins hearty applause for her delightful interpretations of "Rio Rita." At the Empire, Burnley, the Four Harmony Kings find great scope for their well-known concerted vocalism in "Singin' in the Rain." G. H. Elliott continues to have phenomenal success with "Honey." Playing the Queen's, Poplar, this week, he retires to fine applause.

Those popular favourites, the Troy Sisters and Helen resume variety at the Bedford, Camden Town, this week, and display charming personalities coupled with some clever concerted vocalism. Their programme is artistically chosen, and includes "Singin' in the Rain," "Gotta Feeling for You," "Broadway Melody," "You Were Meant For Me," and "The Sun is at My Window."

Now with "The Show of the Year" Co., at the Tivoli, Hull, Frederick Verity displays a powerful voice and personality in his rendition of "I'm Just a Vagabond Lover." This number is invariably encored.

Providing an excellent speciality in the "Long Tack Sam" Co., Miss Nee Ba Long creates a fine impression with "Love Me." This week the company are playing the Hippodrome, Bristol.

"Bow-wow-wow, Moo-moo-moo, Baa-baa-baa" and "I Lift Up My Finger and say 'Tweet Tweet'" are two certainties at every performance as featured by Tony Gerrard, the well-known comedian. Payne and Browne, who shortly open in a new revue, are firm supporters of "Honey," and intimate their intention of featuring this item for some time to come. The Geddes Brothers are highly popular at the East and West Ham cinemas this week, where they present a unique instrumental act. Amongst their biggest hits of recent times is "The Pagan Love Song."

G. Fehrenback, at present Musical Director to "Wa-a-Life" Revue, writes in praise of "Where is the Song of Songs for Me?" "When My Dreams Come True," "Down Among the Sugar Cane," and "Blue Hawaii," all of which are recent inclusions in the show. Manny Jay is a firm supporter of "F. & D." material, and writing from the Palace, Salisbury, where he appears with his revue "Tres Bon," reports the big success of "Singin' in the Rain," "Down Among the Sugar Cane," and "The Sun is at My Window."

Playing the Palace, East Ham, this week, with "A Mile a Minute," Victor Duprez and his Band score in great style with their interpretations of "The Pagan Love Song," "Honey," and "Singin' in the Rain." "Singin' in the Rain" has also been taken up by Sam Mayo, who is producing it in his show, "The Calcutta Sweep." The Milne Sisters, playing variety, have an effective dance to "The Pagan Love Song," which brings them storms of applause at each performance.

Alexander Weir and his accordion are popular features of "Burlesques" Revue, at the Empress, Glasgow. "The Pagan Love Song" and "Singin' in the Rain" are again the outstanding hits with this artist. Gladys West, who presents her Sydney Steppers at the Pavilion, Hawick, this week, reports excellent receptions for "Honey," which proves an ideal dancing number.

Gus Hamilton was quick to see the many possibilities in "Your Mother and Mine," and produced this appealing song with good results at the Palace, Lincoln. Don Harvey, of the Ohio Three, writes from the Hippodrome, March, to tell us of fine receptions for "Singin' in the Rain," and is hoping to produce "The Sun is at My Window" immediately. That audiences still appreciate a good melody number is proved at the Hippodrome, St. Helens, this week, where Harry Seymour renders "I'm Just a Vagabond Lover" with fine expression. This artist is now with Fred Reynolds' road show.

"Terri," always a firm supporter of "F. & D." numbers, is now featuring "The Pagan Love Song" and "Singin' in the Rain" with marked success. He plays the Hippodrome, Keighley, this week, to wonderful receptions. Harry Wray's "White Guards Band" introduce many "F. & D." numbers in their programme at the Hippodrome, Huddersfield, this week, where they appear in "The Pleasure Show." "Down Among the Sugar Cane," "The Sun is at My Window," "I Get the Blues When It Rains," and "Singin' in the Rain," are already established favourites with this combination.

"Your Mother and Mine" and "Singin' in the Rain" are two new items in the repertoire of Peter Bernard, the last number being a feature of his recent broadcasting programme. Appearing in "Playtime," at the Piccadilly Hotel, the Hawaiian Trio render a beautiful arrangement of "The Pagan Love Song," which is ideally suited to the atmosphere of their act. Joan Vallis, appearing in Bert Loman's "Red Riding Hood" pantomime at the Osborne Theatre, Manchester, successfully features "The Sun is at My Window," and Mamie Helene's charming voice is heard to great advantage in "Marie." In the same production Barry Barnes and Carrie Cole score a comedy hit with "Stop and Shop at the Co-op. Shop," and Joyce Lynn has a special rendition of "Sweethearts on Parade," which is encored at every house.

Ed. E. Lee, in William de Lacey's "Mother Hubbard" at the Devonshire Theatre, Manchester, gets a big reception at each performance for "Honey" and "Marie." In the same production Nita Desmond finds "The Sun is at My Window," a real winner for her, and is also heard to advantage with Stella Ulmar in "When My Dreams Come True." Jess and Mills, playing the Junction Theatre, Manchester, register a hit with "The Sun is at My Window."

Arthur Bright, musical entertainer, playing variety, finds "Marie" his strongest number to date. Bernard Greco and his Orchestra at the Ardwick Empire, Manchester, have pleased the patrons of this hall greatly with their popular musical interludes on the stage recently, and have scored a great hit with "Singin' in the Rain," which they put over in a novel and attractive manner.

A clever piano transcription of "I Lift Up My Finger and say 'Tweet Tweet'" is rendered by Norman Long at the Birmingham Hippodrome, this week. "The Pagan Love Song" is an ideal ballad for Laline Sherry, who is with "The Sherry Cocktail" Revue. Fred Douglas features a delightful selection of songs at the Carlton, Upton Park, this week. These include "Your Mother and Mine," "Singin' in the Rain," "The Sun is at My Window," "The Pagan Love Song," and "Honey."

Peter Derek, Limited.

Splendid reports of Peter Derek numbers continue to be received by this firm from various parts of the country. "Nobody Haunts Me—Just Only You"—a charming fox-trot song—is being featured with success at the Astoria Palais, Bolton, as is also "Sweetheart Mine" by Barr's Partridge's Orchestra at Stourbridge.

J. Carroll (Melody Dance Band) writes re recent Peter Derek numbers, "We have played them in 10 different halls and everywhere 'Secrets' was encored over and over again. We should like some more like 'Secrets' and 'Journey's End.'"

John Bingley and his orchestra at Grimsby have been scoring another success for the Firm. Says, "Fox-trot song, 'Lovin' You,' a big success here."

For lovers of ballads there are some delightful numbers—"When First You Came," by G. Browne, "When I Heard You Sing," by Mary E. Lindon "Spring Has Come," "Roses of Love," and "Valleys of Happiness," by Eliza Dean.

Two catchy waltz songs are "Why Can't I Forget You?" and "When the Moon Beams on the River," while "I Ain't Like That" and "Sweetheart Mine" are two very attractive fox-trot songs. Another ballad with a particularly charming lyric is "The Love You Gave To Me," written by H. de Lacy Evans.

Artists should send card for professional copies of any of the above to 83, New Oxford-street—or call in when that way.

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(London Opera House)
"Talkies," Movietone News.

HACKNEY EMPIRE.
Rehearsal at 12 noon for—
"The Vagabond King," Movietone News.

SHEPHERD'S BUSH EMPIRE.
Rehearsal at 12 noon for—
Houston Sisters, Kautsky's Bears, Coram & Jerry, Bennett & Williams, Charles Hayes, Henry Bekker, Barraceta Trio, Movietone News.

CHISWICK EMPIRE.
Rehearsal at 12 noon for—
"Sunny," Movietone News.

WOOD GREEN EMPIRE.
Rehearsal at 12 noon for—
"The Farmer's Wife," Movietone News.

EMPIRE THEATRE, CHATHAM.
Talkies—"The Perfect Alibi," Movietone News.

BEDMINSTER HIPPODROME.
"Talkies," Movietone News.

BRISTOL HIPPODROME.
Rehearsal at 12.30 p.m. for—
Ella Shields, Flora Le Breton, Wee Georgie Wood, Nixon Grey, Zibral, Olsen's Seals, Osborne & Perryer, Movietone News.

STOLL PICTURE THEATRE.
(Newcastle-on-Tyne)
"Talkies," Movietone News.

LEICESTER PALACE.
Rehearsal at 12 noon for—
"The Mirth of a Nation," Movietone News.

ARDWICK EMPIRE.
Rehearsal at 12.30 p.m. for—
"By Candle Light," Movietone News.

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Rehearsal at 10 a.m. for—
"This Year of Grace," Movietone News.

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Terence Byron in "THE BURGLAR."

NEW SOUTH LONDON.
Rehearsal 12.
"MUMMING BIRDS," Chic Farr and Co. in "THE COAT," 4 Brownie Boys, D'ormondes, Maggie McLean, Pasque & Peru, Eric & Renee Le Fre, Godfrey & Finglass.

WALTHAMSTOW PALACE.
Rehearsal 12.
Will Murray to appear in and produce "THE NEW CASEY'S COURT OF 1930."

BRIXTON EMPRESS.
Rehearsal 12.
The Sketch Book.

REGENT THEATRE.
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Rehearsal 12.
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PRESS MANAGERS' GALA.

A hectic night was enjoyed by the members of the Press Advertisement Managers' Association and their friends, at the Connaught Rooms, on Friday, when, under the chairmanship of the Vice-President, Mr. F. H. Padfield, O.B.E.—the President, Mr. H. J. King-Potter being ill—the company of about 400 sat down to dinner in the Grand Hall.

Good feeling and camaraderie were everywhere in evidence and, happy thought, there were no speeches. During dinner a fine musical programme was played by the Silver Star Orchestra, under Mr. E. J. Smith. The excellent renderings made the time fly with the magic that music seems to exercise over every one.

After dinner, a concert was given. Miss Garda Hall sang in her sweet voice "Columbine's Garden." "Spreading the News" and the "Blue Danube Waltz Song." Mr. Douglas Craggs, who is well known for his fine ventriloquial sketches, also showed his magical powers in no mean manner. He caused much fun with his clever tricks and impersonations. Mr. Alec McGill and Miss Gwen Vaughan, the "Cheerful Chatterers," caused much laughter with their jokes. Among other things, we had Alec at the piano playing for all he was worth "Men of Harlech," while Gwen sang "Annie Laurie." Mr. Barrington Hooper sang "Heart's Delight" and "Invictus" to perfection. Miss Olive Hart was the very able accompanist.

There is a short interval to clear the room and then the floor is full of dancers with the lighting effects turning everything into fairyland. Mdlle. Jeam-Jeam Marnier gave some fine exhibition dances. The arrangements throughout were in the hands of the Hon. Organiser, Mr. F. Osborne, and his assistant, Mr. Teddie Hull, to whom much credit is due.

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Army Bands Competition.

Another out-of-work musician, who is suffering from the competition of Army bands, writes to me: "The menace of mechanical music is bad enough, but the Army musicians are putting the last nail *well in* our coffin. At a certain skating rink our tender was £4 10s. per man (Union rate), and little enough for the hours put in. Lo and behold, our bold Guardsmen are playing at the same rink for £3 per man, 30s. below our price. If that is not rubbing it in, I don't know what is. Their own pay, with food and lodgings, or money in lieu of them, and then—well, about time armies and navies were abolished if this is what it is coming to. I served three years in France and Belgium fighting for what?—to have my own comrades take the bread from my mouth and let me starve."

"Canned" Music in the States.

An optimistic note in regard to musicians and unemployment across the Atlantic is struck by Joseph N. Weber, president of the American Federation of Musicians, which represents 140 000 professional musicians in both countries. Mr. Weber states that, to his mind, machine-made music has reached its saturation point, and that the time is not far off when the general public will voice its opinion in the matter and demand that human music-makers again be installed in the theatre pits throughout the country.

"Although machine-made music so far has made a great inroad on organised musicians throughout the country," said Mr. Weber, "I believe it has about reached the turning point. Already theatregoers are asking that 'canned' music in the theatres be replaced with the real thing. They want the music that is possible only through human talent that they can see and hear."

Music the Public Wants.

Audiences at the London Coliseum have selected by ballot the following items to be played by Sir Henry Wood and his symphony orchestra at that house on Friday of this week:

1. Mendelssohn: Scherzo from "A Midsummer Night's Dream."
2. Mozart: Minuet and Trio in D.
3. Liszt: Hungarian Rhapsody No. 2 in D minor and G.
4. Bach: Aria on the G string.
5. Wagner: "Ride of the Valkyries" from "Die Walkure."

Sir Henry Wood's comment on the selection is that "Wagner, as usual, heads the list in popularity, although the Wagner item is here put last on account of programme exigences. It is coming as a revelation to many people to hear the real Wagner orchestra as compared with certain other forms of interpretation." This observation of the great conductor appears to be aimed at the growing mechanisation of music throughout the entertainment world—and thereby hangs a tale!

Mr. Alfred Dove, musical director of the Stoll theatres, remarks that, according to this selection, "popular taste in classical music appears to be moving strongly in favour of Bach, Mendelssohn and Wagner."

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Murray's New Band.

The new band at Murray's is called Frank Davison's New Royalty Orchestra, and is well established in favour. Mr. Frank W. Davison, the leader, plays all the saxes, clarinet, banjo and guitars, and also does the arrangements. He was for three years at the Palais de Danse, Founteinbridge, Edinburgh, after which he brought a band to the Regent Dance Hall, Brighton. He was also four years at the P.C.T. halls. The personnel comprises Percy Pease, tenor and bass saxes, violin and clarinet; Frank Markwick, piano, saxes and trumpet; Hugh Radcliffe, trumpet and vocalist; Pat Malone, trombone and string bass; Arthur Murrell, drums, vibraphone, xylophone; and Ted Staves, pianist, vocalist and arranger.

"The Holborn Eight."

All the cabaret turns appearing at the Holborn Restaurant pay tribute to Mr. Lionel Paulus' excellent combination. Carmona y Parri paid them a high compliment last week, and I liked particularly their "Bitter-Sweet" selection. "Let Me Dream in Your Arms Again" and "Singing in the Rain," as well as the way they played popular airs such as "I'm Twenty-one To-day," for a coming-of-age celebration held in the restaurant.

Manchester Municipal Orchestra.

Good work is still being carried on by the Hallé Orchestra, under the direction of Sir Hamilton Harty, and recently the programme at the Free Trade Hall included Tschaikowsky's Fifth Symphony. The vocalist on this occasion was Miss Doris Cowen, and Mr. Harold Dawber played an extremely sympathetic accompaniment. Notably good were Rachmaninoff's "Spring Waters" and Gretchaninov's "The Dreary Steppe."

Concerts of this nature do a great deal towards the musical education of the public. Manchester audiences have been more fortunate than those in many smaller places. It is to be hoped that the time is not too far distant when each municipality has its own orchestra under an independent leader, this last reservation is, I should say, almost an essential if we are not to have the humiliating spectacle of a member of the local council "conducting affairs" in his own manner.

Classical Programme in Cinema.

Whether or no the love of music by the masses has been brought about through the Hallé concerts above referred to, must at the moment be a moot point, the fact remains that at Levenshulme, in the Manchester district, the Kingsway Cinema, besides showing a double feature programme, engaged Mr. Edward Isaacs, who said to say has now lost his eyesight, to play pianoforte solos at each performance last week. The programme changes, but the following is a typical one: Allegro in F Major, Schubert's Impromptu in A Flat, Chopin's Fantasie Impromptu and the Spanish Dance, Bolero.

CLUB AND CABARET.

By VIATOR.

Hotel Cecil.

The Thames Rowing Club's Annual Ball and Cabaret held here on Friday last was a very joyous affair, and when I looked in late in the evening, there was a merry crowd dancing to Ernest Rutherford and his Rythmonic Dance Band. The cabaret was excellent, opened by the Rodney Hudson Girls, whose dancing I have often referred to in these columns. It was the Victoria Girls troupe, and they have no equal for precision of movement in troupe work. Stanelli and Edgar's cabaret work is brilliant. They "gag" so well, and introduce many impromptus that are always enjoyed by the audience. Their work on the violin imitating a bugle band in the distance, Boy Scouts on the march, Girl Guides, and "well-known Jewish instruments," is well done. Gene Beck and partner's act is a clever one. I liked Gene's "too tired" effort as a preliminary, and later, after the Victoria Girls had provided another dancing interlude, Mr. Beck and his lady assistant contributed a capital burlesque apache dance. The Girls' skipping rope finale was enthusiastically greeted. Individual items by these beautiful little ladies were particularly successful. An instance of the enormous amount of private cabaret work was evident here, for I saw in the very next room at the Cecil another cabaret show in which the West End Follies, featuring Gladys Groom and Ramon Ferrata and the Eight L'Estelle Girls were starred. Mr. Hugh Ormond, the delightful English tenor, had Mr. Frank Pollock "at the piano." Violina, the English girl who is a Continental star, and Clifford and Grey, the world-famed American jugglers, in "A Hurricane of Hoops," completed the cabaret.

The Cosmo.

I saw Stanelli and Edgar here. They were deputising for Mr. Trevor Watkins, who was suffering from laryngitis. To be precise, I sat with Mr. H. E. Peirce and Mr. Harold West, who were looking out for turns for the Thames Rowing Club cabaret and the Addiscombe Cricket Club show, and so pleased were we with Stanelli and Edgar's fine show that they were seen at the Cecil, as I have previously noticed. The other turn here was that of Jack Francois who, dressed as a sailor first, and afterwards, in more conventional attire, danced extraordinarily well. He had a big reception. Mr. Jesse Jacobsen still reports excellent business here.

The Holborn Restaurant.

Carmona y Parri, Boularines Espagnoles, provided a most effective show here last week. Miss Consuelito Carmona, wearing a charming Spanish flame-coloured frock, appeared first in a delightful peasant dance "Jota," then a gipsy dance and, finally, with her partner, as a bull fighter and gipsy. This beautiful lady walks right up to the tables in that intimate cabaret style that is so intriguing. The applause was so great that this clever duo had to dance a Fandanguillio, and then they had presents showered upon them. There was a very merry twenty-first birthday party in the restaurant the night I looked in, and Miss Carmona told me afterwards what excellent audiences they were at the Holborn Restaurant.

"The Trident."

Mr. Jack Berkeley provided a fine cabaret show for Joe Mariani here last week. The Carson Sisters, two beautiful girls, one at the piano and one with saxophone, contributed a capital show. One of them was dressed in a pretty pale green frock, and the other in a smart pink gown. They play extraordinarily well, and then, in the centre of the floor, sing "I've got a feeling I'm falling." The Plaza Boys next appeared—their make-up with bowler hats is funny, and their dancing excellent. Dumb-show work, skating movements, eccentric sliding and slow-motion work as "fairies" are all featured in this fine turn. Then the Carson Sisters appeared again, one with piano accordion and the other with saxophone; the former is changed to a violin, and their popular selections, and particularly "You belong to me, I belong to you," gained them loud applause.

Items.

In a recent notice of Murrays, I mentioned Billie Kay, this should have read Billy Rey. I am sorry this clever juggler and eccentric dancer's name was printed wrongly.

EDGAR WHITE.

Harrogate Dance Band.

While recently in Harrogate, the strains of pleasant music from the ballroom at the Majestic Hotel led me to investigate. It was a Saturday night and the floor was crowded with the class of dancer one only sees at such towns as this. The music was very nearly perfect, and if I doubt not, this was in no small measure due to the fact that Eric May, the leader, is also the drummer. Besides playing the drums, Eric, who was formerly at the Kit-Kat club with the late Tony Gerard's band, also takes xylophone and tymps. Eric Ogden plays the violin and Cyril Stanney, who acts as arranger, the piano, while Fred Boardman takes alto and soprano sax and clarinet. The tenor sax is played by Jack Morrisroe, who in addition is responsible for soprano saxophone and clarinet. Banjo, guitar and 'cello are in the hands of Vess Swaine, and Albert Forrest manipulates the trumpet and trombone.

A "Home 'for' Silent Pictures."

The advertising manager of the Deansgate Cinema, Manchester, describes his hall as "The Home of Silent Pictures." Personally, I should be inclined to substitute the word "for" in place of the word "of" because Mr. J. E. Smith, who conducts here, has a happy knack of infusing atmosphere suitable to the picture, thus ensuring it a better reception than many pictures deserve. During the interval last week he played a selection from "Chu Chin Chow," and the applause showed that this is still a popular favourite.

The Manchester Royal.

The Theatre Royal, Manchester, which houses the "talkies" also specialises in cine-variety, and whilst Maurice Chevalier's "Innocents of Paris" was being screened, the Paramount Tiller Girls occupied an important part in the programme. The pointe work of Lena King, a former ballerina of the Carl Rosa Opera Company is admirable. Michel Dore conducted the Royal grand orchestra, and synchronised very skilfully with the mechanically reproduced music for "Singin' in the Rain," danced by the Tiller Girls amidst the "effects" of rain such as has never before been witnessed even in the wildest American film downpour.

A Leonine Instrumentalist.

"Palatial" greeting to all friends are sent by Leo Hanvi, who has joined Will Hurst's Syncopators at the Palace, Blackpool. Leo is a nephew of Charley Austin, of "P.C. Parker" fame, and is the youngest of a musical and variety family. He recently concluded a two years' engagement at the Hotel Majestic, St. Annes-on-Sea, previous to which he toured the principal halls, following on a season with a cabaret show. "Four-beater" work on the vibraphone and big xylophone is featured by Leo, who has a fox-trot called "Xylette" for the latter instrument, publication of which he is at present negotiating. "Merry Will" and the boys have all conspired to make him comfortable at Blackpool, and I readily concede his request to express his hearty appreciation therefor.

De Groot Homeward Bound.

Miss Clare De Groot informs me that her father brought his South African tour to a triumphant conclusion last week with a Command Performance for the Prince of Wales at Government House, Cape Town, at his Royal Highness's special request. The famous violinist sailed for England on Friday on the "Arundel Castle," due to arrive February 10th, and is opening at the Palladium on February 17th.

The Melody Princesses.

Norton Baker, who has led large orchestras of men at Clevedon and Blackpool and other seaside resorts, faced a bevy of beauty at the Helvetia Club on Thursday, when he gave an audition of a new ladies' band which he has formed under the name of the Melody Princesses, a sister band to the Melody Kings. The combination numbers sixteen, and includes violins, saxes, bass, 'cello, trumpet, accordion, drums and accesories. They are all soloists and play well together, with excellent effects of light and shade.

As I entered they were playing the "Rienzi" Overture, of which they gave a very spirited rendering. The fox-trot arrangement of "Tannhauser," which includes "O Star of Eve" was well done, and the "Pagan Love Song," in which the solo was melodiously sung by Miss Sonia Jockleman, one of the violinists, proved very enjoyable. Vocal effects were also added to a special arrangement of "Singing in the Rain," in which all the girls joined very sweetly, and the numbers also included "The Song of the Nile" and "Breakaway."

The combination has a fine trumpet player in Miss Vera Marsland, the leading violinist is Miss Lila Fagge, the drummer is Miss Gladys Palmer, and the accordion player is Miss Tienny Sandler, a sister of the famous Albert Sandler. Mr. Baker himself does a feature act on the vibraphone and xylophone, both supplied by Mr. Hinks Martin, who was present at the audition, together with Mr. Raymond Brooks of Keith Prowse, Mr. "Phil" Thomas of Feldman's, representatives of Zeitlan's Agency and others. The Melody Princesses propose to court popularity at variety theatres, cabarets and the cinema.

To Appreciate Music.

Two things are necessary to the listener to music if he is to enjoy it as it deserves. He must love music, and he must have some intelligent idea of what he is listening to and what to listen for. To love music without possessing some knowledge of it is something. Much pleasure is to be had from a great deal of music which calls for no particular knowledge of it. But infinitely more pleasure is to be had from listening to good music with the assistance of an idea or two as to its make-up, as to its composer, and as to a few other things. As against that, however, a sound knowledge of music without imaginative feeling for it, is no less costly to the listener. For in that case he too often is a highly critical expert with an ill-developed emotional structure. He is too critical to enjoy himself. He hears too many defects, and fails to hear much that is worth his hearing.

To a Drummer in County Down.

Eric Little, of the Premier Drum Company, asks me to help him to get in touch with a customer who sent an order for drum sticks and triangle, together with a postal order, from Ballykinder, County Down, but failed to give his name and address. Will the drummer kindly rectify the omission?

SIR HENRY WOOD ANECDOTES.

Early in his career, somebody asked Sir Henry Wood, the great conductor who is appearing with his symphony orchestra of eighty musicians at the London Coliseum, "Who is the greatest conductor in the world?" He replied, emphatically, "Richter."

Youthful Prodigy.

Not every infant prodigy comes to the fruition of Sir Henry Wood. At the age of six, he played the piano superbly. In his tenth year he was deputy organist at St. Mary's, Aldermanbury. At nineteen, he composed an oratorio and conducted it in public. "My first salary was two guineas a week," says Sir Henry Wood. "I remember I paid just two guineas a week for my rooms; but I didn't starve."

Method is the keynote of Sir Henry Wood's life. He possesses the largest private library of scores in the country, and his professional motto is said to be "Rehearse! Rehearse! Rehearse!"

Might Have Been a Painter.

Sir Henry Wood's hobby is painting and sketching. He has exhibited his works at the galleries, and at one time he thought seriously of a career as a painter. He is also a good carpenter. Five year ago, with his own hands, he converted a barn at his country home into a little hall where his daughters could dance and give concerts.

Sir Henry Wood largely attributes his constant good health to his occupation of conducting, which involves a tremendous amount of physical exercise.

Women in Orchestras.

There are twenty women players in Sir Henry Wood's symphony orchestra at the London Coliseum, and among them is a sister of another famous conductor, Eugene Goossens. No doubt Sir Henry would be able to cite many good reasons for engaging women instrumentalists in orchestras besides the one embodied in the following remark which he made on the subject one day: "A fellow won't slack when he's sitting next to a girl."

Chaplin as "Promenader."

Sir Henry Wood met Charlie Chaplin at Hollywood, and Charlie told him that he used to be in constant attendance at the Queen's Hall "Proms."

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An Orchestral Squirrel Dance.

Bosworth and Co. have sent in a delightful intermezzo-caprice, entitled "The Squirrel Dance," composed and orchestrated by H. Elliott Smith. The main theme starts, after a two-bar introduction, on the strings and wood-wind and skipping lightly upwards is sustained by ejaculations from the brass, a scampering contramotion "bridging" for a repeat whenever the theme recurs.

We are then treated to a variation and a whole pageful of harmonic joy. After dropping back once more to the original theme we have a trio of a quieter nature. The lighter strings keep the cheery nature of the work to the fore, but a background of more sober melody is insistently heard from the heavier side of the string contingent. Then once more, as if to ask us to bear it in mind, we have the lighter side of the trio as a piano solo before the *da capo*.

I understand, however, that the xylophone is being used with great effect here, and there seems to be plenty of scope for this instrument in one or two places.

This number deserves a place in the repertoire of all bands performing on promenades, hotels or at concerts. Bosworth and Co. also publish this piece as a piano solo, which should prove a novelty number.

Life in Japan.

Quite a different type of music is "In a Japanese Garden," composed by H. M. Higgs and published by Ricordi. This composition is based upon a suite of six pieces for the orchestra, entitled "Life in Japan," written by the same composer, and might be termed a selection. It is arranged as a piano solo. The music is entirely descriptive, and for the guidance of the interpreter the story is published in the cover, while notes in parenthesis printed above the score inform us of the subject or passage of events. As a rule, I do not like these parenthetical notes, but in a selection they are quite legitimate and indeed very useful.

The piece opens with a soft *allegretto* movement in which the Japanese colour is at once discernible and which is not lost sight of throughout the whole composition. This is followed at once by a beautiful *andante* in 3/4 time, a contrast which is very effective; indeed, the composer gains effect over and over again by contrast of movements of the longer extracts in this work, the *andante moderato* just mentioned.

Another wherein the princess is singing of her lover and a *lento* movement of priestly canticle and praise in the temple are perhaps the finest. It must not be inferred from this that the selection lacks in brightness, for we have a very fine march in the procession of lanterns and a giocoso descriptive of drums and market sounds which give variety of movement as well as character.

A.N.S.

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